

Stella M. Jones



MODERN METHOD FOR BANJO

(FINGER STYLE C NOTATION)

By FRANK C. BRADBURY

A new complete and easily understood method that will meet the requirements of the student, the teacher and the modern professional.

CONTENTS

FIRST RUDIMENTS OF MUSIC FOR BEGINNERS
HOW TO HOLD THE BANJO
HOW TO TUNE
HOW TO FINGER CORRECTLY
SCALES IN VARIOUS KEYS AND POSITIONS
EASY TUNEFUL PIECES FOR PROGRESSIVE EXERCISES
PLEASING DUETS
CONCERT SOLOS FOR THE PROFESSIONAL
HOW TO PLAY CHORDS — HOW TO FORM CHORDS
HOW TO PLAY FROM PIANO PARTS

PRICE IN U.S.A. \$1.25

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RULES FOR TAKING CARE OF THE

BANJO

and other Banjo Instruments

THE HEAD

A taut head is essential to the production of a good snappy tone. If the head is too loose, the tone will be greatly impaired.

To tighten the head, take the key or wrench that is made for this purpose, and tighten up the nuts on the strainer hooks; turn each nut only a little at a time. This will bring the head down gradually without breaking it.

Be careful not to tighten the head too much, and *don't* tighten it on a damp day.

THE BRIDGE

The correct position of the bridge is necessary to insure a perfect scale; hence the bridge must be set the same distance from the 12th fret, as the distance from this fret to the fingerboard nut. These rules being carefully followed; the 12th fret will then be half-way between the bridge and nut.



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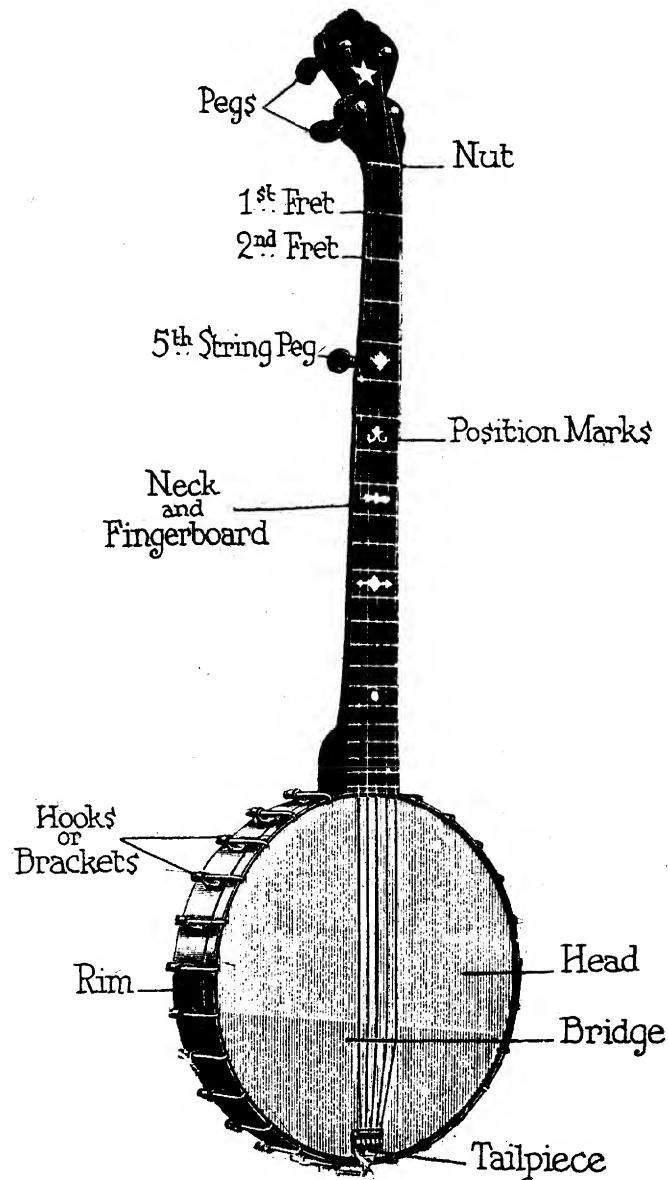
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The BANJO



Rudiments of Music

3

Musical notation is composed of various signs and characters. The first to be noticed is the staff, consisting of five parallel lines and the spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds.

The Staff and Notes



Immediately below and above the staff are the following two notes, D and G.




Higher and lower pitches, or sounds, than the above, are represented by short lines called leger or added lines, written above or below the staff.

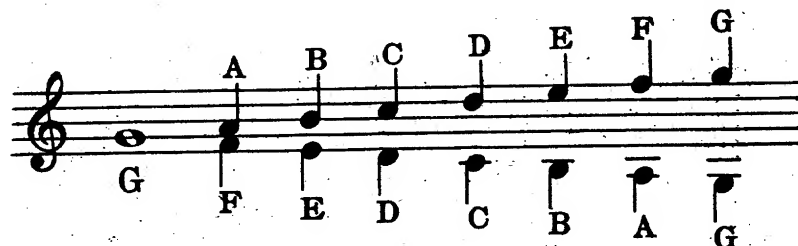
Leger Lines and Notes



The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated— after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale; as: C, D, E, F, G, A, B, C.

Treble Clef

The Treble Clef, made thus , is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



The Time Value of the Notes and Rests

The value or duration of the notes and rests are represented by the following characters.

The Different Notes and Rests

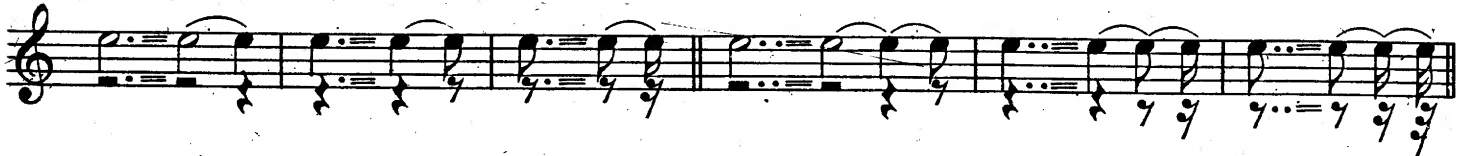


Dotted Notes and Rests

The time value of any note or rest is increased one half when followed by a dot.

A second dot adds half the value of the first dot. Rests indicate silence.

Dotted Notes and Rests and their equivalents



The Tie \frown , placed over or under two or more notes on the same degree, signifies that only the first is sounded and the others heard from its continued vibration: as in the above examples.

The Pause or Hold

Made thus \frown , when placed over notes or rests, denote that they are to be held beyond their regular time.

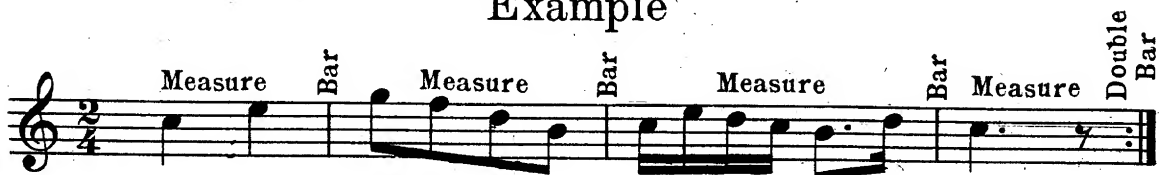
Examples of the Pause



Bars—Measure

Bars are perpendicular lines drawn across the staff for the purpose of dividing the notes into measures of equal duration of time. Double Bars denote the end of a part or strain. Dots placed before a double bar indicate that the part is to be repeated.

Example



Examples of Double Sharps and Flats



A note that is double sharp or flat is restored to a single sharp or flat by writing a natural and a sharp, or a flat, as required, before the note. To entirely cancel a double sharp or flat, a double natural (bb) is placed before the note.

Examples



Time

Time is the division of the different notes, or notes and rests, into measures of equal duration. A measure can contain any denomination of notes and rests, but the sum total in value must be the same in all, as long as the time remains unchanged. The time is marked at the beginning of a piece of music, by figures or signs to indicate the quantity in each measure; as in the following examples.

Examples



The stringing of the banjo

The regular banjo is strung with five strings, named from the notes to which they are tuned. They are also called by number beginning with the string farthest from the performer (with the banjo in playing position) thus: D or 1st string, B or 2d string, G or 3d, C (bass) or 4th, and G or 5th, or thumb string. The banjo is a *tenor* voiced instrument and though the music is written for it in the treble clef the notes actually *sound* one octave lower than written. This makes the tuning of the banjo, to the piano, as follows:

Tuning

	4th String	3d String	2d String	1st String	5th String
BANJO					
PIANO					

The 4th string may also be tuned to the C pitch pipe or tuning fork.

Tuning by fret

Tune C or 4th string to C below middle C on piano.

"	G	"	3d	"	in unison to the tone on 7th fret C string
"	B	"	2d	"	" " " " 4th " G "
"	D	"	1st	"	" " " " 3d " B "
"	G	"	5th	"	" " " " 5th " D "

Position for playing the banjo

The banjo rim should rest on the right thigh, the body being erect. The neck of the banjo is supported lightly in the left hand between the first finger, just below the knuckle joint, and thumb. Curve the fingers of the left hand so that the tips may press on the strings. Never raise a L. H. finger when placed until necessary, especially in ascending scales.

The right forearm rests lightly over the rim bringing the right hand into playing position. The right hand little finger rests *lightly* on the head about one and a half inches from the bridge, the other fingers curving naturally to the picking position, the thumb position being so that it strikes the strings at least one inch in advance of the 1st finger. The thumb *must always* strike the strings in advance of the fingers and should be kept straight at all times using a whole thumb striking down motion. The strings are picked with the tips of the fingers (never the nails) and do not pick too deep or lift the string causing a disagreeable "hooked" tone.

No.1 Open string exercises

Notes on C or 4th string

No. 2 L. H. fingering = upper figures. Frets = lower figures.

No. 3 ^C ^D ^E ^F **Notes on G or 3d string**

No. 4 **Notes on B or 2d string**

No.5 ^B ^C **Scale of C Major** (1st octave)

No.6 Exercises on C G and B strings (eight notes)

No. 7 Dotted lines mean to keep down L. H. fingers.

R. H. FINGERING

L. H. FINGERING

The signs 0 for the open string, 1 for first finger, 2 for second finger, 3 for third finger, and 4 for fourth finger, are used in this work.

* On these preliminary exercises use "straight" picking, that is, the thumb picks the 5th, 4th and 3d strings, the 1st finger picks the 2d string and the 2d finger the 1st string.

Notes on D or 1st string (1st position)

No. 8

L.H.

Frets 0 2 3
D E F

G or 5th string

On the five string banjo the 5th or high G string is only used open in general work. Later, its occasional use as a closed string will be studied.

G or 5th string

Notes on 1st string (7th position)

No. 9

Frets 7 9 10
A B C

Scale of C major using B D and G strings

No. 10

Frets 1 0 2 3 0 7 9 10

Exercise on D and G strings

No. 11

Count 1 - 2 - 3 - 4 -

(1st finger should be down when finished)

No. 12

Yankee Doodle ($\frac{2}{4}$ time)

Count 4 1 2 3 4
(or) - 1 - 2 -

No. 13

Jig

No. 14

Chords in C major

Name of chord C F G7 C

Chord exercise

No. 15



No. 16

Sweet Hoe Cake

Lively

(Dots before double bar mean to repeat the strain)



No. 17

Polka



No. 18

Waltz in C



Count 1-2-3-

Exercise in Right hand alternate picking

No. 19



* Repeat 4 times

Hereafter all scales, etc., will be played with the alternate picking.

Alternate picking exercises

No. 20



With 1st finger accent

No. 21



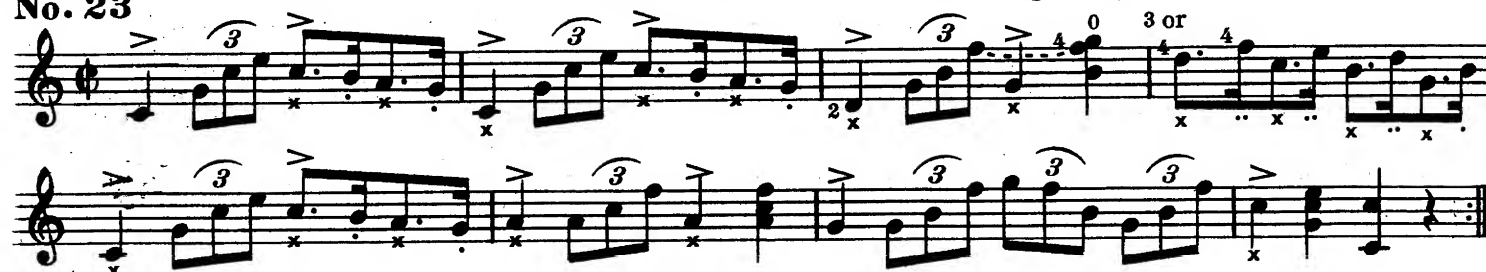
With thumb accent (dotted time)

No. 22



Exercise with thumb accent introducing triplets*

No. 23



No. 24



No. 25

$\frac{6}{8}$ time exercise with glide thumb



Pay strict attention to the dotted lines and keep L.H. fingers down.

* A triplet is three like notes played in the same time as two notes of like time value.

Polly

BANJO DUET

COLLEGE SONG

1st

2d

Auld Lang Syne Waltz

BANJO DUET

Uncle Ned

13

BANJO DUET

1st *mf*

2d

cresc.

Waltz

1st *p*

2d

f

2

0

Continued right hand practice

No. 26



No. 27



Simple Bar Position work * (A)

No. 28



In playing bar positions keep the second joint of the bar finger higher above the fingerboard than the tip of the finger thus keeping a direct *down* pressure.

Triplet Waltz

No. 29



NOTE * (A) Every fret on the banjo is named a position. Where the 1st finger is placed *determines* the position. A bar position or bar is made with the first finger flat across the strings.

NOTE * (B) Figure in *circle* thus ③ denotes the string on which the note is to be played.

Exercises to learn the notes in positions

C major scale

No. 30



Exercise on 1st string

No. 31



Practice slowly and evenly, gradually increasing the tempo until a good degree of proficiency is reached in reading the notes on the various strings.

Exercise on 2d string

No. 32



Exercise on 2d string

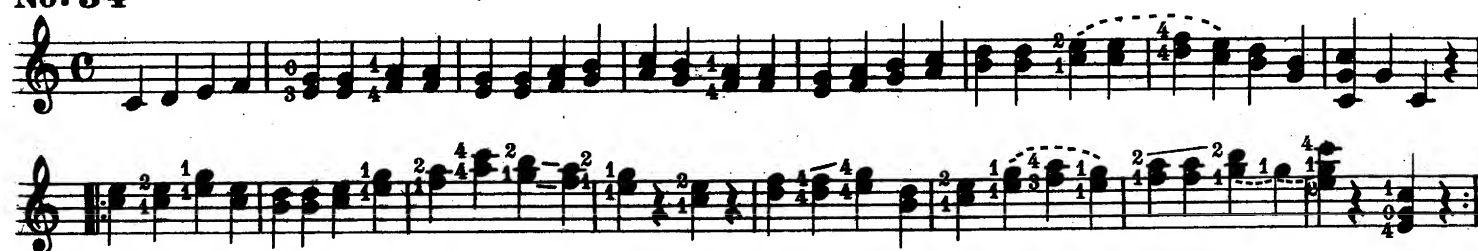
No. 33

Moderato



Exercise in thirds

No. 34



Study in thirds

No. 35

Moderato 5 B.

5 B.



Exercise on 3d string

Reading in Positions

No. 36

2 Pos. 4 P. 5 P. 7 P. 4 P.

Frets 2 4 5 7 8 10

③ str. throughout

Exercise on 3d string

No. 37

5 P. 2 P.

Scale in sixths

No. 38

When playing sixths "carry" the L.H. little finger when possible.

Old Kentucky Home (Study in sixths)

Andante

mf

5 B.

f

rall.

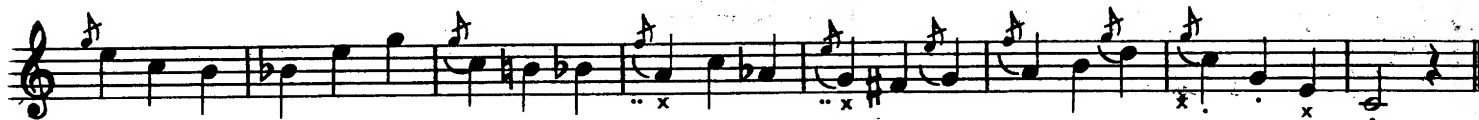
Grace note study

No. 39 (A short grace note takes time from the principle note)

Andante



Practice No. 39 slowly carefully observing the R. H. picking.



Scale of A minor (relative to C major)

No. 40



The minor scales as given in this book except as otherwise stated are in the melodic form. See explanation of the minor scales in forepart of treatise on Chords, Page 58.

Chords in A minor

No. 41



Exercises in A minor

No. 42

Tempo di Mazurka



No. 43



No. 44



No. 45



Banjo Dance

BANJO DUET

F. C. BRADBURY

Lively

1st BANJO

2d BANJO

mf

ff *

mf

5 Bar

6 P.

5 B.

cresc.

f

snap

Pupil should also learn to play the 2d part in duet.

* Play near rim for soft (*p*) or (*pp*) passages and near bridge for loud (*f*) or (*ff*) passages.

Bradbury Banjo Method

Bar positions (Continued)

No. 46

No. 47

Practice for a steady tempo on above; carefully observing the L.H. fingering and carrying of same on fingerboard as indicated.

Arpeggios

When practicing these arpeggio exercises always have the first and second R. H. fingers in picking position on strings as thumb starts picking.

No. 48

NOTE *A *B Studies No 46 and 47 may also be used for arpeggio practice.

Jolly Boy

One Step

BANJO SOLO

DON BAXTER

ff *fz* *mf* *f* *cresc.* *mp* *p* *f* *f* *ff*

* Snap

5 Bar

* Snap the string by pulling the L.H. finger, thereby sounding the second note of the slur.

Scale of G major

No. 49

No. 49

0 2 4 4 0 4 2 4 8 1 0

Chords in G major

No. 50

No. 50

Chords in G major

7B.

8P. 5B. 3Pos. 5P. 40 7B.

C D7 G

4 Snap

Exercise for fourth finger

No. 51

Repeat 4 times

Arpeggios

No. 52

No. 52

Handwritten musical score for No. 52, a 4/4 piece in G major. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The piece begins with a repeat sign. The melody consists of eighth and sixteenth notes, many of which are beamed in groups of three (trios). Chord symbols are placed below the staff: G, C, D7, G, C, D7, and G. There are also 'x' marks below some notes, likely indicating fingerings or specific articulations. The piece ends with a double bar line and repeat dots.

My Bonnie ($\frac{3}{8}$ time)

Andantino.

Andantino.

7 Bar 5 B. 2 Bar

mp

5 P. 2 B.

rit.

a tempo

p

p *rit.*

* This sign ♩ is for *alla breve* (meaning double quick) and is commonly called cut time. To be played as in $\frac{2}{4}$ time, or two beats to the measure.

Octaves

1st system (1st and 4th strings)

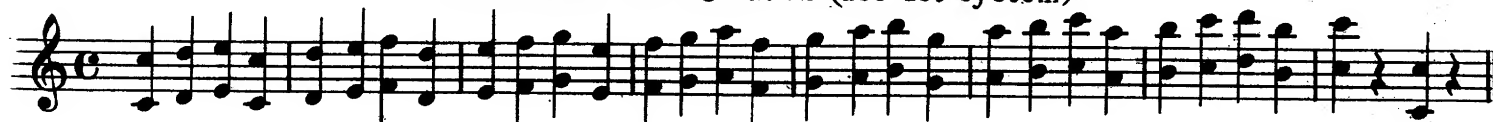
No. 53 Be sure and carry L. H. fingers from one position to another.



2d system (2d and 4th strings)



Exercise in octaves (use 1st system)



Repeat this exercise using 2d system, on 2d and 4th strings.

Bass to D tuning (or Elevated bass)

Many banjo pieces especially in keys of G and D major and E minor are written for the elevated bass tuning or bass to D (one whole tone higher than usual). It makes the positions easier for certain styled work.

No. 54

Bass to D



Octaves bass to D (1st and 4th string)

No. 55

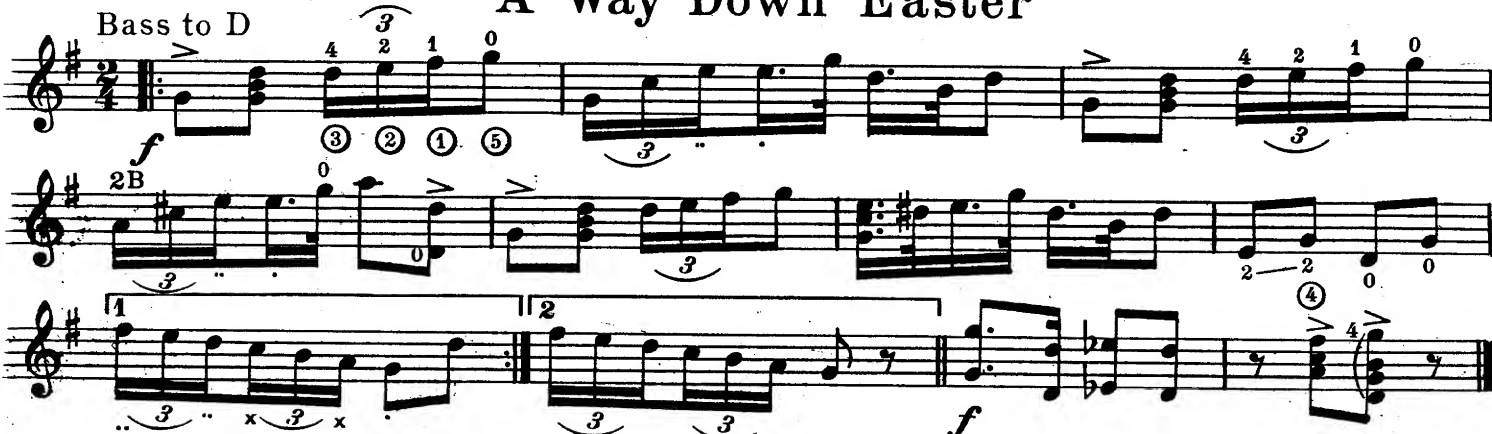


No. 56



A Way Down Easter

Bass to D



* Sweep the thumb across the strings.

The Old Timer

Galop

FRANK C. BRADBURY.

Bass to D
Allegro

The musical score for 'The Old Timer Galop' is written for bass to D in 2/4 time, marked *Allegro*. The notation includes various dynamics (ff, mf, p, pp, cresc.), articulation (accents), and performance instructions (D.S.I., 2 Bar, 5 B., 1 B., D.C. al Fine). The key signature has one sharp (F#). The score ends with a double bar line and the instruction 'D.C. al Fine'.

* *D. Sl.* or *Drum slide*, executed with the nails of the R. H. fingers; commence with 4th finger and let all the fingers pass over the strings in rapid succession. There should be a slight wrist motion across as the 1st finger passes over the strings.

G major scale (1st string)

No. 57



Played in 12th Position

No. 58

12 Bar Pos.



No. 59

12 B.

G major chords in the 12th position



No. 60

12 B.

Arpeggios

11 P.



Study in slur work (the snap)


Descending slur

Lively



No. 61

Position playing for scales

On account of the length of the banjo fingerboard it is necessary to play rapid runs, etc., in their most adaptable position so as to make the playing of same easy and smooth. In such manner will the scale studies in this book be given. The following examples show what is meant by "adapting" positions to make the playing sound well in its rendition. The group of notes being adapted is the triplet  which group is shown in four different positions and uses, as follows:



It is readily seen that the retaining of the position as in Ex.(1) (2) and (4) is best. Ex.(3) showing a good way of playing the group where speed is wanted.

The Quilting Party

25

No. 62

5 B. 7 B.

Double picking exercise in 7th position

No. 63 7 P.

No. 64

Exercise for left hand on 3d and 4th strings

No. 65

Arpeggios (5 string)

Bass to D

Running Arpeggios

Bass to D

Scale of E minor (relative to G major)

Bass to C (when not stated otherwise)

No. 66

Chords in E minor

4 B.

Uncle Eph's Hoedown

(Bass to D)

Lively

DON BAXTER

Lively

7 B.

7 Bar

7 Bar

(E minor)

Fine *pp*

4 Bar

4 B.

D.S. al Fine

Study in E minor

No. 67

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with eighth and sixteenth notes, accented with 'v' marks, and includes fingerings 'x' and '8'. The bottom staff is in treble clef with a key signature of one sharp (F#) and contains a bass line with fingerings '1', '0', '4', '1', '4', '1', and '4'. The second system also consists of two staves. The top staff continues the melody with fingerings 'x' and '8'. The bottom staff continues the bass line with fingerings '1', '4', '1', '4', '1', '4', and '4'. The piece concludes with a final chord in the bottom staff, marked with a double bar line and repeat dots.

No. 68 8 P. 9 B.

11 P. 12 P. 10 P.

8 P. 4 B.

[illegible]

Chromatic scales (Succession of half tones)

No. 69

Repeat 4 times



No. 70



Study in tenths

No. 71



Lesson in syncopation

Syncopation is the altering of accents by placing them on the weak part of a measure. Suspending a note into the following measure is a similiar effect.

Examples

No. 72



Scotch Snaps

BANJO SOLO

FRANK C. BRADBURY

Bass to D

Andante

4 B. 4 P. 6 P. 7 B. 9 B. 6 P. rall. gliss. mf ff ② ④ f Fine D.S. snap* gliss. mf ② ④ 5 B. 7 B. 5 B. 4 P. gliss. ② ④

* on ② and ④ strings.

D. S. Dance al Fine

Bradbury Banjo Method

Scale of F major

Chords in F major

No. 73

No. 74

Jig in F major

No. 75

No. 76

Exercise on 3d and 4th strings

First system of musical notation for Banjo, featuring treble and bass staves with various chords and fingerings.

Second system of musical notation, including measures labeled 3B., 2B., and 9B. with specific fingerings.

Third system of musical notation, including measures labeled 5B., 10B., and 6P. with specific fingerings.

Fourth system of musical notation, including measures labeled 8P. and 5B. with specific fingerings.

Fifth system of musical notation, including measures labeled 8B., 10B., 2B., 6B., and 7B. with specific fingerings.

Sixth system of musical notation, including measures labeled 10B., 4P., and 3P. with specific fingerings.

D.C.

Scale of D minor (relative to F major)

No. 77

10 B. - - - - -

② ③

Chords in D minor

No. 78

2 B. - - - - -

Dm Gm A7 Dm

Exercise in D minor 5th Position

No. 79

5 Pos. - - - - -

② ③

5 P. - - - - -

2 B. - - - - -

Arpeggios

No. 80

Dm Gm A7 Dm

9 B. - - - - -

10 P. - - - - -

8 P. - - - - -

Dm Gm A7 Dm

Descending Arpeggios

No. 81

3 B. - - - - -

2 B. - - - - -

6 P. - - - - -

No. 82

5 P. - - - - -

2 B. - - - - -

9 Pos. - - - - -

② ③

1st BANJO C Notation.

Indianjo

FRANK C. BRADBURY

Moderato

This page contains 12 staves of musical notation for a guitar piece. The notation is written in a single system, with each staff representing a different part of the music. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a 'Moderato' tempo marking. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf', 'ff', 'p', and 'cresc.'. Fingerings are indicated by numbers 1-4 and 0. Bar lines and repeat signs are used throughout. The piece concludes with a 'Fine' marking.

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⁴*D. C. al Fine*

Bradbury Banjo Method

Down Virginia

BANJO DUET

Arr. by F. C. BRADBURY

Allegro D.S1. D.S1. 5 B.

1st *ff* *mf* (CAMP TOWN)

2d

5 B. - - - 0 1 4 0 2 0 4

1 0 1 3 4 0 2 Bass melody (glide thumb novelty)

D.S1. D.S1. *mf* (LOVE A LASSIE) "Imported"

5 B. D.S1. 5 B.

gliss. rall.

Pupil to study 2d banjo part also.

Allegro

pp-f (HOE-CAKE)

2 B.

rit.

a tempo

7 B.

12 B.

(SUSANNAH)

12 B.

7 B.

ff

f

ff

fz

Important: to the teacher: As each different key is taken up have the pupil take the primary chord groups and dom. 7th chords etc. in chord part of book page 66 as chord exercises. Assign chords in key as taken.

Scale of D major

No. 83



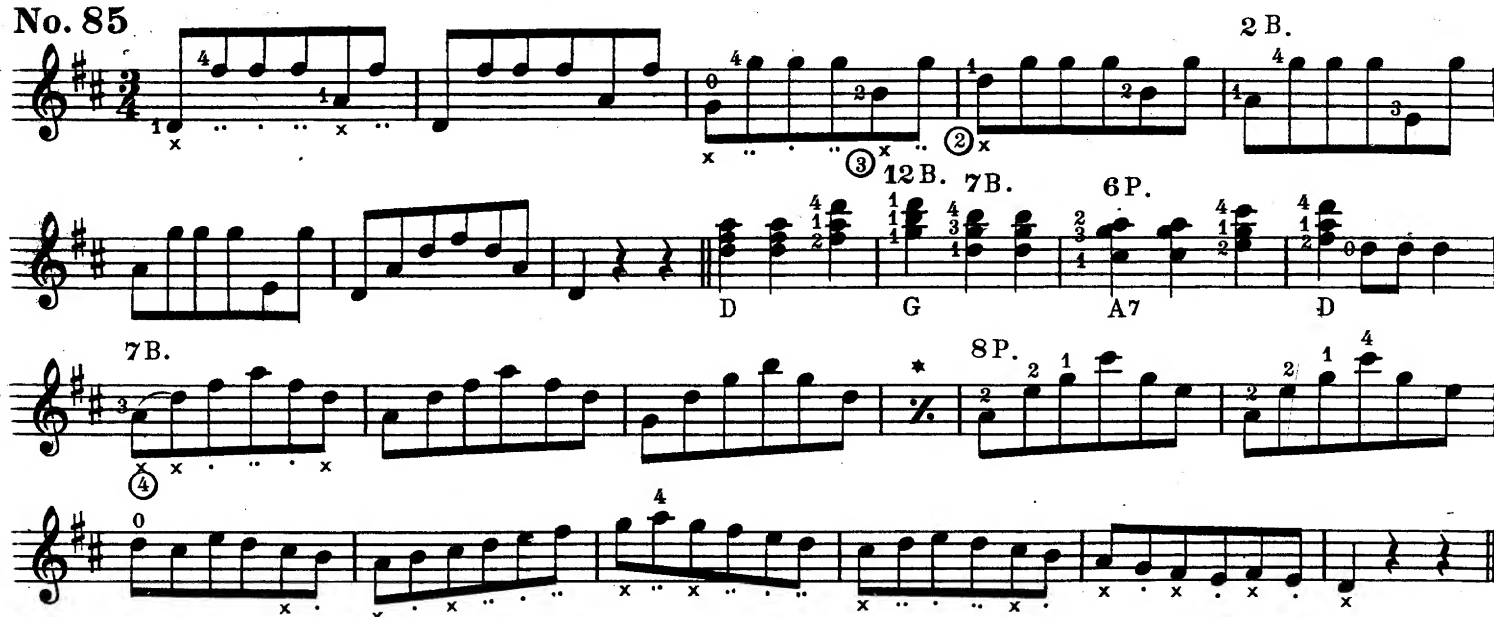
Chords of D major

No. 84 2 B.



Exercise in D major

No. 85



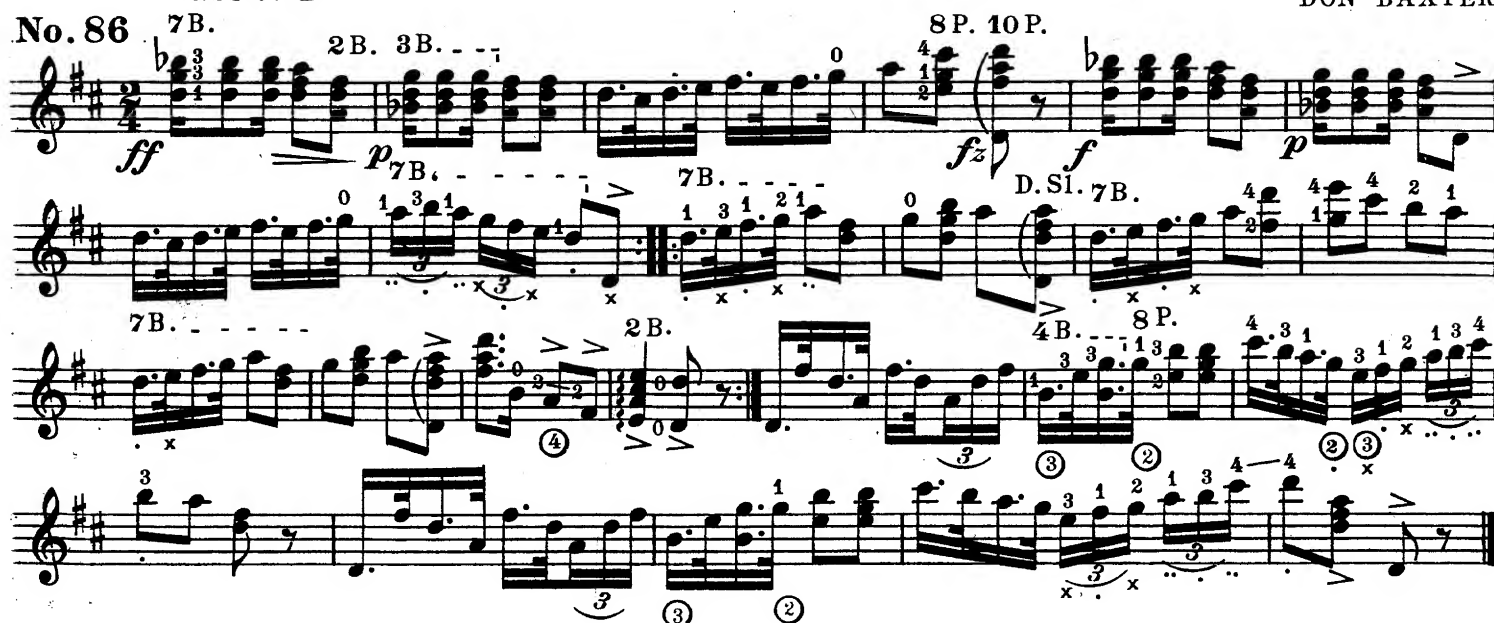
"Juanita" P. 55 may be taken here in arpeggio form as a recreation in D major.

Darktown Belles

Bass to D

DON BAXTER

No. 86



* Sign to repeat the previous measure.

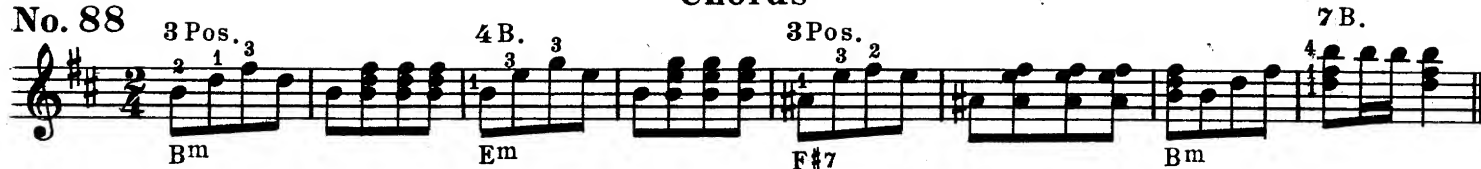
Scale of B minor (relative to D major)

No. 87



Chords

No. 88



Arpeggios in B minor

No. 89



Bass to D
March time

Bass Solo



No. 90

Right and left hand practice



Jolly Husking Bee

BANJO DUET

Dance Characteristic

DON BAXTER

1st 2d

5B. 5P.

2B. 6P. 6P.

2B. 3B. 2B.

2 Bar 7 Bar

TRIO

4B. 5B. 8P.

6P.

cresc.

D.C.

Fine

D.S. al Fine then Trio

Scenes That Are Brightest

39

(Study in D major and B minor)

WALLACE

No. 91. Bass to D 10P.

No. 92

Descending arpeggios

The above exercise is important as it introduces some awkward position shifting. Practice until you can play it evenly.

No. 93

Exercise in position scale work

No. 93 should be memorized and practiced faithfully until it can be played evenly and at a good speed. Always produce good tones. Keep the 1st finger on the ③ string.

Scale practice

It is noted that the scales you have just been playing, particularly *D* and *F* major and *D* minor are good illustrations of how scale runs may be made easier by the "adapting" of them to a *playable* position. When playing rapid scale work endeavor to have the position shifts come so as to give a systematic alternate R.H. picking and an easy as possible L.H. shift.

No. 94

Chromatic scale work

* (A)

No. 95

Chromatic practice on 2d and 3d strings

Allegro

No. 96

13 P.

No. 97

Diminished 7th arpeggios

(In playing No. 97 be sure and *carry* the diminished triad position on the fingerboard.)

No. 98

Exercise for stretching the L. H.

5 Bar

Hold the 5th Bar for first three measures. Repeat 4 times.

* (A) In practicing Nos. 94, 95, 96 be sure and retain L.H. fingers on fingerboard as placed in ascending scales.

To my wife
Romance

BANJO SOLO

FRANK C. BRADBURY

Andante espressivo

mp x... x x x... x... mf ②

5 B. 10 B. 7 B. 3 B.

3 Bar 7 B. 11 Pos. 6 B. 5 B. 12 H. p ② ④

mf cresc. Piu mosso ④ ②

13 P. 10 B. 5 Har. 13 P. ④ ②

f ritard mf

p f p x. ④ ③

2 B. 7 B. 11 P. 6 P. 4 P. 0 ②

p rit. a tempo mf

p x. ④

10 Bar 17 Bar 8 P. 8va ④

p rit. mp

7 B. ②

6 B. 5 B. ②

orec. f rit. fz ④

5 H. 10 Bar ④

Harmonics

HARMONICS (natural) are made by touching the string *lightly* with one of the L. H. fingers (regularly the 3d) *directly over* the desired fret, pricking the string at the *same time* as the L. H. finger *meets* the string. The L. H. finger should be laid flat onto the string touching it with the ball of the finger *only*. The L. H. finger is removed immediately after picking the string. These harmonics are called L. H. harmonics and can be made at the 4th, 5th, 7th, 9th, 12th, 16th and 19th frets and on the 17th fret ⑤ string. Harmonics are regularly indicated in banjo music by the abbreviation Har. or H. placed over a note and the string and fret marked.

G scale in L.H. Harmonics

No. 116

Frets 12 7 12 5 7 4 7 5 17 7 4 7 5 12 7 12

String ③ ① ② ④ ③ ④ ② ③ or ⑤ ② ④ ③ ④ ② ① ③

No. 117

Right Hand Harmonics

Right hand or artificial harmonics are made by placing the tip of the 2d R.H. finger lightly on the desired fret and picking the string back of the 2d finger with the thumb, removing the finger immediately. The 2d R. H. finger is placed at a position 12 frets higher than the L. H. finger, which is holding the desired tone. R.H. harmonics thus made sound one octave higher than the original note held with the L. H. finger. For example the R.H. harmonics C# is wanted. Place the 2d finger L. H. on 2d fret ② string as usual and make the R. H. harmonic from the 14th fret ②: Practice No. 116 above in R. H. harmonics, also any simple melody.

Harmonic Waltz (L.H. Harmonics)

No. 118

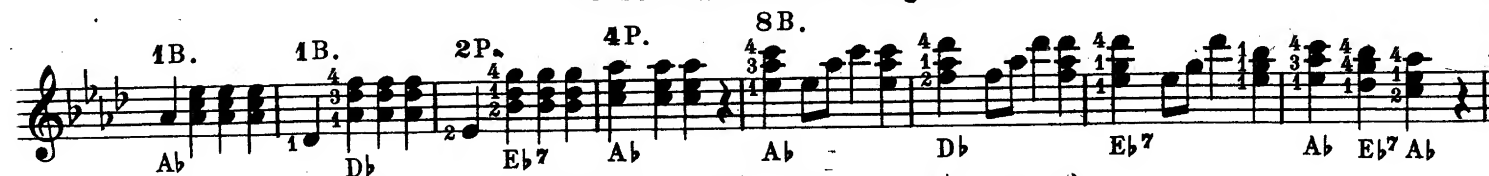
No. 118

The musical score for No. 118 consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in 4/4 time. The first staff contains seven measures of music, each starting with a half note followed by a quarter note. The notes are: H. 5 (F#), H. 7 (A), H. 9 (B), H. 5 (F#), H. 7 (A), H. 7 (A), and H. 7 (A). The second staff contains seven measures of music, each starting with a half note followed by a quarter note. The notes are: H. 7 (A), H. 5 (F#), H. 12 (C), H. 12 (C), H. 7 (A), H. 5 (F#), and H. 12 (C). The score includes various musical notations such as notes, rests, and fingerings.

Play accompaniment very lightly.

Key of A \flat major

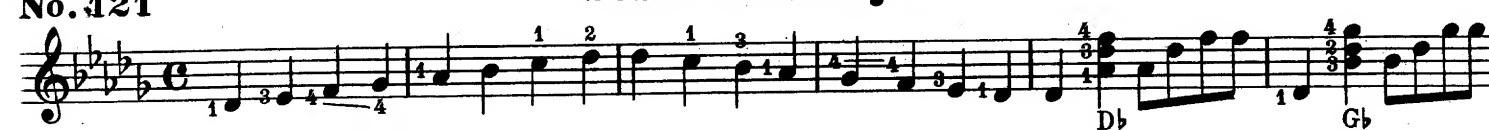
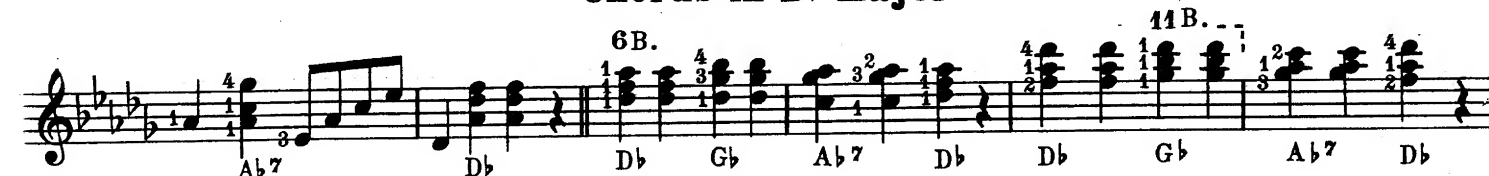
No. 119

Chords in A \flat major

No. 120

Scale of F minor (relative to A \flat major)

No. 121

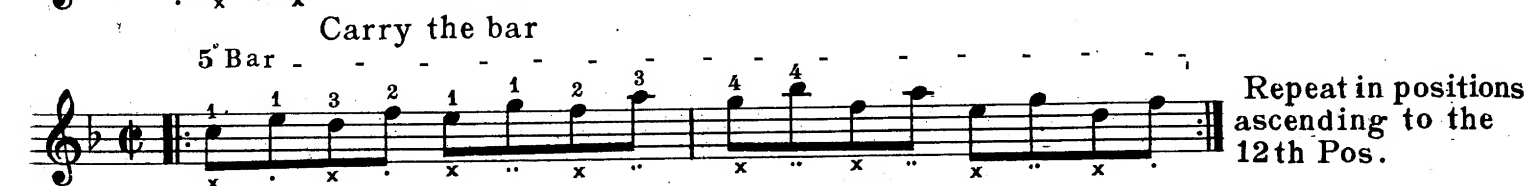
Scale of D \flat majorChords in D \flat majorScale and chords in B \flat minor (relative to D \flat major)

No. 122



No. 123

Exercises for L. H. development



Monomoy

Characteristic Dance

BANJO SOLO
C Notation

FRANK C. BRADBURY

Moderato

Fine

TRIO

Marcato

D.S. to Fine then Trio

CODA

D.S. to Fine then Coda

Copyright MCMXXII by Wm C. Stahl

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Bradbury Banjo Method

Scale of A major

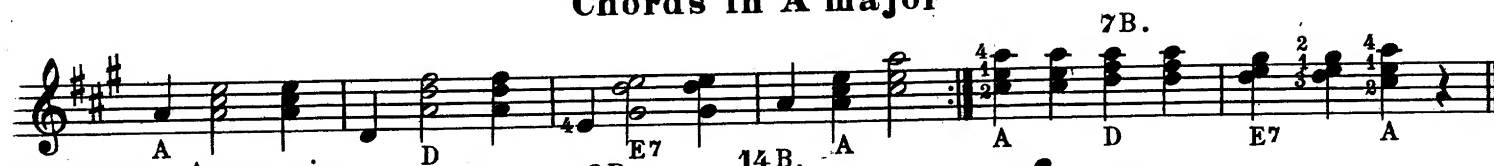
Repeat 4 times

No. 124

2P.



Chords in A major



No. 125 Arpeggios



No. 126

Scale of A major in Position

Repeat 4 times



No. 127

Annie Laurie (Study in A major)



Scale of F# minor



Chords in F# minor



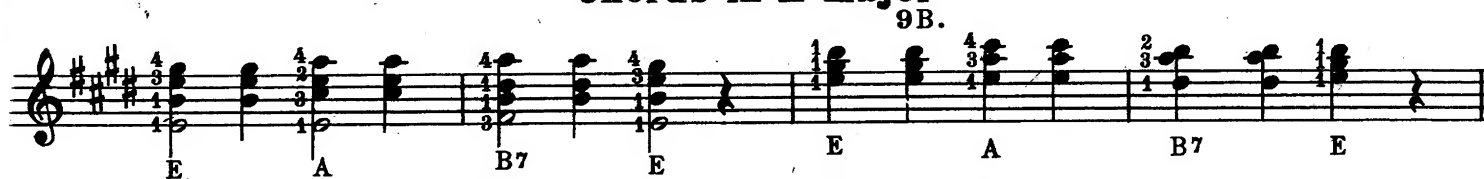
For good chord practice in all keys take the chord series in chord section P. 68. Also the modulations Pages 71 and 75.

Scale of E major

No. 128



Chords in E major

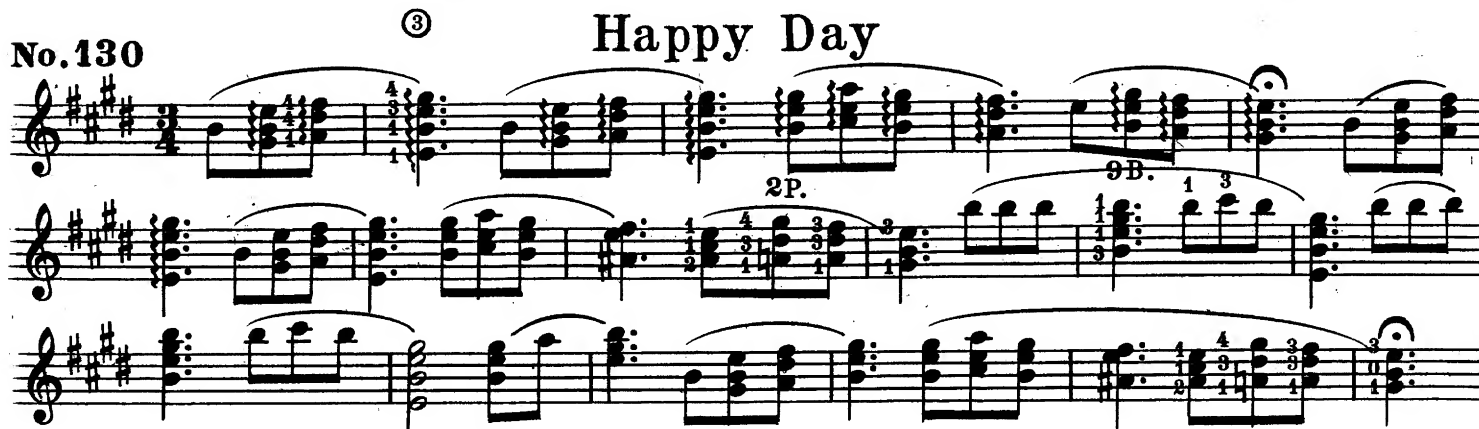


E major scale in Positions

No. 129



No. 130

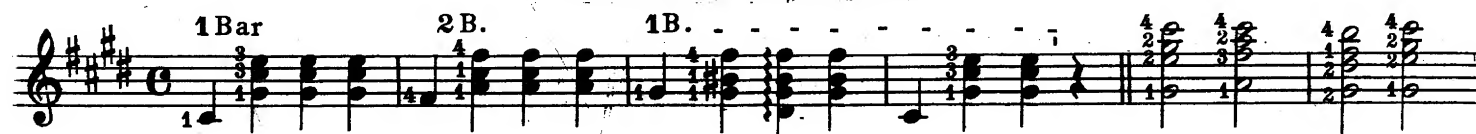


No. 131

Scale of C# minor (relative to E major)

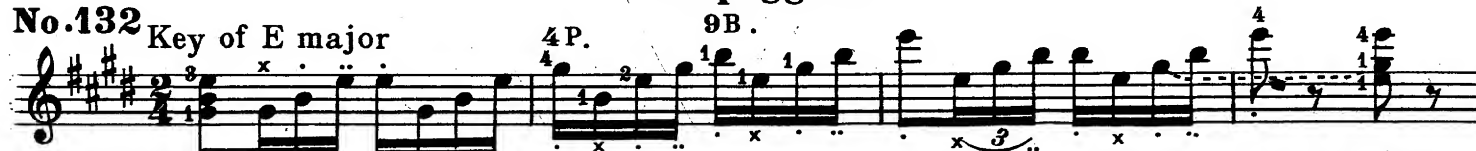


Chords in C# minor



Arpeggios

No. 132 Key of E major



Key of F major



Key of G major



Transpose the above form of arpeggios and play likewise in keys of A \flat , A, B \flat , B and C major.

Examples showing some Special uses of the 5th string in finger playing

(1) (2) (3) (4) (5)

Carry 1st finger on 5th in (3) x x .. x (x ..)

Ex.(5) Executed by steadily sliding the 1st and 2d L.H. fingers down to G arriving on G on the 1st beat, picking the ⑤ and ④ strings rapidly all the while as marked.

Explanations of above examples

Many times the 5th string is the easiest string to use for certain effects, when the L.H. is in certain positions. The above examples show advantageous uses of the 5th string as follows: No.(1) showing a handy way to play grace notes when in right position: No.(2) showing how rapid triplets, etc. using double picking may be executed employing the 5th string. No.(3) gives a very good accented method of playing rapid triplets putting the thumb accent on ⑤ string: It also gives a unison effect, the 1st and 5th being played together: No.(4) gives a method to like wise play triplets, unisons, or rapid triple grace notes: No.(5) is a "freak" effect sometimes used on breaks, etc. A similar effect can also be gained by tremoloing the 1st string and making the downward glissando:

Good Left Hand Practice

12 Bar

11 B. 10 B. 9 B. 8 B. 7 B. 6 B. 5 B.

G G_b F E E_b D D_b C

Chord exercises

(To be memorized)

4 B. 5 B. 4 P. 6 P. 16 B. 17 B.

C A Dm F#07 C F F#07 G7 C C7 F Ab7 G G#07 Am G7 C

The Blue Bells of Scotland

BANJO SOLO

Varied

MC VICAR

THEME

6P. 5B.

6P.

mf

rall. dim.

VAR. I

H.17 H.12

H.17 H.12

H.17 H.12

17 12

Cadenza

f ⑤ ③ ⑤ ③ *dim.* *pp* ③

Doloroso

Allegro

7B. 6B. 2B. Cad. ③

f *ff* 12B. ③

Allegro

VAR. II

f etc. ②


②

5B. 4 5B. 8P. 7B. 3P. 7B. 2B. ②

ff grandioso *rit.* *p* ④ ④

The Finger Tremolo

Position

The right hand assumes a different position for the finger tremolo than it does for picking. Rest the 2d and 3d fingers on the banjo head, letting the hand tip a bit towards the performer. The 4th finger *does not* rest on the head. The oscillation or swing of the 1st finger, is taken from the 2d joint, a rapid swing motion being used and allowing the very tip of the finger only to touch the string. Keep the thumb in about the regular picking position. When one can obtain a good even tremolo on the single strings, then the chord tremolo and picked accompaniment work may be started. The finger tremolo will take a great deal of practice to master. Always start the tremolo with an *in* stroke of the 1st finger and close it with an *out* stroke unless on single inside strings. In that case close with an *in* stroke. Notes to be tremoloed, are so marked in banjo music with abbreviation Trem. or thus:  When the tremolo with thumb accompaniment is called for, the notes to be tremoloed are written stems turned up, while the picked notes are written stems turned down. The finger tremolo is one of the most artistic effects obtained on the banjo.

Tremolo exercises

(Single string)

Repeat each exercise many times.

No. 133*



No. 134



* Repeat No. 133 on 2d and 3d strings.

The Finger Tremolo

No. 135

No.135

mp

Exercise on 1st and 2d strings

No. 136

[illegible]

When tremoloing on two or more strings more entire finger swing is taken. When playing on the inside strings bring the hand more *over* the strings and the 2d and 3d R.H. fingers may rest on the 1st string in case you are tremoloing the 2d and 3d strings. In case the 3d and 4th strings are being played the 2d and 3d R.H. fingers may rest on the first two strings.

Tremolo Exercise on 2d and 3d strings

No. 137

No. 137

Play entirely on ② and ③ strings.

dim.

Tremolo Exercise on 3d and 4th strings

No. 138

No. 138

The musical score for No. 138 consists of two staves. The first staff begins with a treble clef and a common time signature. It contains a series of chords and single notes with various fingering numbers (1, 2, 3, 4) written above or below them. A large slur covers the first six measures. The second staff also begins with a treble clef and a common time signature. It continues the piece with similar notation, including a 'rall.' (rallentando) marking in the final measures. The score is written in black ink on a white background.

The Finger tremolo with thumb accompaniment

Preparatory exercises

Pick



Be sure and pick as marked to get the thumb and first finger picking together. The tremolo with thumb acc. is on same principle.

Trem. higher notes

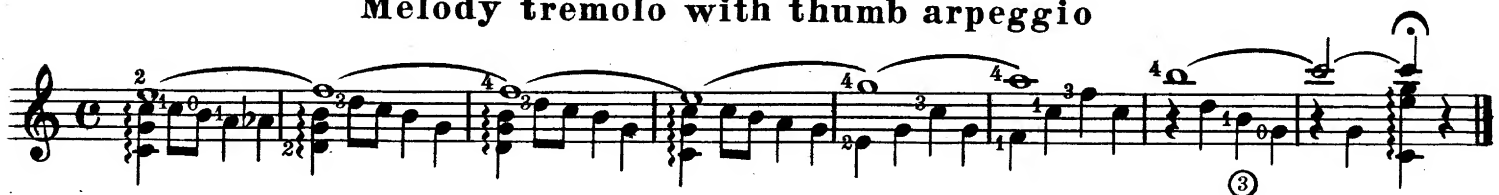


Home Sweet Home (Simple air)

Trem.



Melody tremolo with thumb arpeggio



Juanita

Andante

Trem.

Four staves of music for 'Juanita'. The key signature is two sharps (F# and C#) and the time signature is 4/4. The first staff begins with a piano (*p*) dynamic. The music features a tremolo melody with various fingerings indicated by numbers 1, 2, 3, 4, and 5. The second staff has a *pp* (pianissimo) dynamic. The third staff includes a triplet of eighth notes. The fourth staff ends with a fermata over a whole note chord.

Aloha Oe

Tremolo melody

Andante

Five staves of music for 'Aloha Oe'. The key signature is one sharp (F#) and the time signature is 4/4. The first staff begins with a mezzo-piano (*mp*) dynamic. The music features a tremolo melody with various fingerings indicated by numbers 1, 2, 3, 4, and 5. The second staff has a *mp* dynamic. The third staff includes a triplet of eighth notes. The fourth staff has a *rall.* (rallentando) marking. The fifth staff has an *a tempo* marking. The sixth staff ends with a *rall. dim.* (rallentando, diminuendo) marking.

Take the "Banjo Crooning Song" Page 87 for further tremolo work. When learning these various tremolo numbers first practice them arpeggio *without* the tremolo, so as to have the L.H. work pretty well under control before applying the Tremolo.

Descending and Ascending arpeggios

No. 139

No. 139

4. 5B. 3B. 1P. 3 B.

Repeat 4 times

Major Scales

No. 140

[illegible]

Cadenzas

A cadenza is an ornamental passage or flourish introduced into a piece, for the purpose of displaying the performer's skill, or to effect a modulation, or to bridge over an awkward pause between two movements. The examples given below are excellent practice.

No. 141

(1) 2 Bar ---
12 B.
rall.
rapido
(2)
rall.

Dictionary of Musical Terms

Accelerando	<i>Gradually quicken the time.</i>	Largo	<i>Slowest time.</i>
Adagio	<i>Slow.</i>	Legato	<i>Close, smooth, connected.</i>
Ad libitum or ad lib.	<i>Left to the taste of the performer.</i>	Leggiero	<i>Lightly.</i>
Affettuoso	<i>Affectionately.</i>	Lento	<i>Same as Adagio, slowly.</i>
Agilita	<i>Lightness, agility.</i>	Loco	<i>Place the notes to be performed as written.</i>
Agitato	<i>Agitated, hurried.</i>	Maestoso	<i>Majestic, stately.</i>
Allegretto	<i>Moderately quick.</i>	Marcato	<i>Marked, accented.</i>
Allegro	<i>Lively.</i>	Melody	<i>A succession of simple sounds.</i>
Amoroso	<i>In a tender style.</i>	Meno Mosso	<i>Slower.</i>
Andantino	<i>Flowing, moderately slow.</i>	Mezzo	<i>Medium.</i>
Andante	<i>Flowing easily onward.</i>	Moderato	<i>Moderate time.</i>
Animato	<i>With air.</i>	Molto	<i>Much, extremely.</i>
Appassionato	<i>With intense motion.</i>	Morendo	<i>Gradually diminish the tone and time.</i>
Arpeggio	<i>The notes of a chord performed in succession.</i>	Non troppo	<i>Not too much.</i>
a tempo	<i>Return to the original time.</i>	Obbligato	<i>Indispensable, necessary.</i>
Barcarolle	<i>A boat song.</i>	Octava, or 8va.	<i>Written above a note passage, play an octave higher, written below, an octave lower.</i>
Bis	<i>Twice. Written over a passage to be repeated.</i>	Piano, or <i>p</i>	<i>Soft.</i>
Brillante	<i>Bright, sparkling.</i>	Pianissimo, or <i>pp</i>	<i>Very soft.</i>
Cantabile	<i>In singing style.</i>	Più mosso	<i>Quicker, more animated.</i>
Coda	<i>The concluding movement.</i>	Poco a poco	<i>By degree, little by little.</i>
Con brio	<i>With live, brilliancy</i>	Presto	<i>Very quick.</i>
Con moto	<i>With motion, rather quick.</i>	Prestissimo	<i>Quickest time.</i>
Con spirito	<i>With spirit.</i>	Rallentando, or rall.	<i>Gradually slacken the time.</i>
Crescendo, or cresc. or	<i>Increasing in loudness.</i>	Rinforzando	<i>Strengthened, re-enforced.</i>
Da Capo, or D. C.	<i>Repeat the first part.</i>	Risoluto	<i>In a resolute manner.</i>
Da Capo al Fine	<i>Repeat the first part to Fine.</i>	Ritardando, or rit.	<i>Gradually slacken the time.</i>
Dal Segno, or D. S. (%)	<i>Repeat from sign.</i>	Scherzando	<i>Playfully.</i>
Deciso	<i>With decision.</i>	Scherzo	<i>A little composition.</i>
Decrescendo	<i>Gradually diminishing.</i>	Segno (%)	<i>(See dal segno):</i>
Diminuendo, or dim. or	<i>Gradually softer.</i>	Sempre	<i>Always.</i>
Dolce	<i>Sweetly.</i>	Sostenuto	<i>To sustain the sounds.</i>
Doloroso	<i>Sorrowful.</i>	Sotto voce	<i>In an undertone.</i>
Facile	<i>Light, easy.</i>	Staccato, or (v)	<i>Detached, short.</i>
Fine	<i>The end.</i>	Stringendo	<i>Pressing, accelerating.</i>
Forte, or <i>f</i>	<i>Loud.</i>	Suivez	<i>Follow pursue.</i>
Fortissimo, or <i>ff</i>	<i>Very loud.</i>	Syncopation	<i>Change of accent from a strong beat to a weak one.</i>
Forzando, or <i>fs</i>	<i>Suddenly louder, immediately diminishing.</i>	Tacet	<i>To silence the part so marked.</i>
Fuoco	<i>With fire, energy.</i>	Tempo	<i>Time.</i>
Grave	<i>Slowest time.</i>	Tutti	<i>All; all the instruments.</i>
Grazioso	<i>Graceful.</i>	Veloce	<i>Quick, rapid, swift.</i>
Largamente	<i>In a broad style.</i>	Vivace	<i>Moderately quick.</i>
Larghetto	<i>Slowly.</i>		

Chords

Scales

THE C MAJOR or NATURAL SCALE (Form for all major scales)



The half tones are between the third and fourth and the seventh and eighth degrees of the major scale. Between all other degrees are whole tones. The above formula applies to any key note. The names of the degrees of the scale are as follows:

1 TONIC, 2 supertonic, 3 mediant, 4 SUBDOMINANT, 5 DOMINANT, 6 submediant, 7 leading tone. As all chords are built from the scales particular attention must be given to learning and understanding them.

Minor scales

(Minor means less)

The harmonic minor scale (used for harmonic purposes) differs from the major scale in that it has its 3d and 6th degrees minor instead of major (half-tone less.) The succession of a harmonic minor scale is therefore: No.(1)



No.(2) shows the melodic minor scale, a matter for general knowledge but not used harmonically. It has the 3d degree likewise minor. The 6th and 7th degrees however are major in the ascending scale and minor in the descending scale.

Intervals

An interval is the difference in pitch that separates two notes. Intervals are counted upward from the lower to the higher note. They are named from the number of degrees of the scale which they occupy; *and* from the number of tones and semitones which they contain.

The lower tone must be considered as the tonic (1) tone of the diatonic scale, then we may tell what the interval is, counting upward to the higher note, thus:



The above gives us the *numerical* name only of the interval, which is not affected by any accidentals before either tone.

The *SPECIFIC* name of intervals refers to the chromatic modifications of the diatonic intervals of the scale.

<i>Unisons</i>	} are called Perfect.	<i>Seconds</i>	} are called major or minor accordingly.
<i>Fourths</i>		<i>Thirds</i>	
<i>Fifths</i>		<i>Sixths</i>	
<i>Octaves</i>		<i>Sevenths</i>	

Any interval may, by the use of accidentals be expanded or *augmented*; or be contracted or *diminished*.

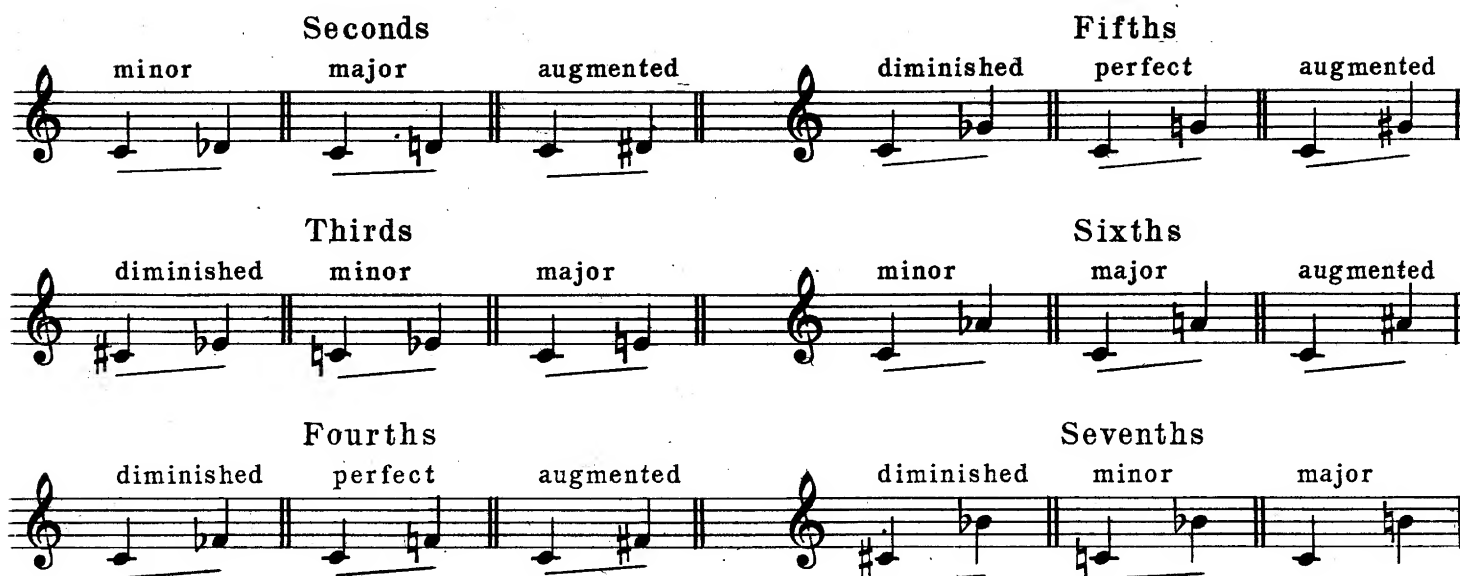
Perfect or *Major* intervals are augmented by *one* chromatic semitone.

Perfect or *Minor* intervals are diminished by *one* chromatic semitone.

Major intervals are diminished by *two* chromatic semitones.

Minor intervals are augmented by *two* chromatic semitones.

Specific or different kinds of intervals



The major and minor triads

(Adapted to the banjo)

Three string inversions with root on 3d, 1st and 2d strings.
The lines denote position of the root.

RELATIVE KEYS	
MAJOR	MINOR
C major	A minor
G major	E minor
D major	B minor
A major	F# minor
E major	C# minor
B major	G# minor
D \flat major	B \flat minor
A \flat major	F minor
E \flat major	C minor
B \flat major	G minor
F major	D minor

The above are all taken as *tonic* triads, the easier to learn.

Memorizing the Four string Major and Minor chords

63

After learning the triads and their inversions in 3 string forms we have the 4 string forms. The triads with root, third, or fifth doubled, regularly the root or fifth. In taking up the 4 string chords they will be arranged, so as to establish a system whereby to make them easier to memorize, as follows; 1st form with root on 4th (bass) string; 2d form, root on 3d string; 3d form, root on 2d string; and the fourth inversion with root on 1st string.

MAJOR		RELATIVE KEYS	MINOR	
Root on string as			indicated in circle	
C major ④	③ ②	①	A minor ④	③ ② ①
G major			E minor	
D major			B minor	
A major			F# minor	
E major			C# minor	
B major			G# minor	
D# major			Bb minor	
A# major			F minor	
E# major			C minor	
Bb major			G minor	
F major			D minor	

It is noted that the forms on ④ and ② strings are alike therefore there are in reality only three different 4 string forms.

Dominant Seventh Chords Inversions (3 string)

The dominant seventh chord is founded on the dominant degree of the scale (V) thus;



A dominant seventh chord therefore has

Root - Major 3d - Perfect 5th - Minor 7th

The root, third, and fifth alone would comprise the dominant *triad*.

Many times in dom. 7th chords the 3d or 5th is omitted.

A dom. 7th chord is a chord of resolution, that is— it must resolve to another chord. Something more to follow is demanded by the ear. Dominant 7th chords generally resolve to their tonic (major or minor) chords, or pass to another seventh chord, that to be resolved.

Three string Dominant seventh chords

(with 5th omitted)

Root on string as indicated by figure in circle.

Four string Dominant seventh chords

Taken on same system as four string major and minor chords.

Root on string as indicated by figure in circle.

Diagram showing four-string dominant seventh chords for G7, D7, A7, E7, B7, and F#7. The chords are arranged in two rows of three. Each chord is shown in two positions on the four strings. Fingerings are indicated by circled numbers 1, 2, 3, and 4. The notation shows the four strings of the banjo.

Note the (3 string 7th chords) in above. These are the forms most commonly used on said strings, and regularly more so than the four string forms.

Dominant 7th chords with only the 3d, 5th and 7th often appear in arrangements, especially in melody and chord playing. Below are the forms given in the most used keys.

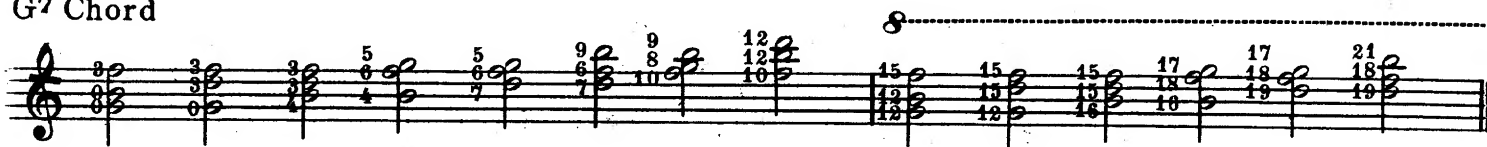
Diagram showing three-string dominant seventh chords for G7, D7, A7, E7, B7, and C7. The chords are arranged in two rows of three. Each chord is shown in two positions on the three strings. Fingerings are indicated by circled numbers 1, 2, 3, and 4. The notation shows the three strings of the banjo. Some positions include fingerings like 7/5/3 or 5/3/7. Some positions are marked "or" and "8va".

Dominant Seventh Chords

As the dom. 7th chords are very important being so often and regularly used, a further classification is given. This shows *all* three string forms passing up through the positions. Memorize thoroughly. Note the chords with *root* omitted. Also with the 3d or 5th omitted. The figures denote the frets.

Dominant 7th chords in Positions

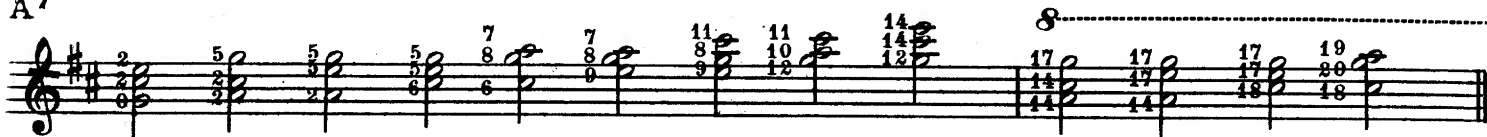
G⁷ Chord



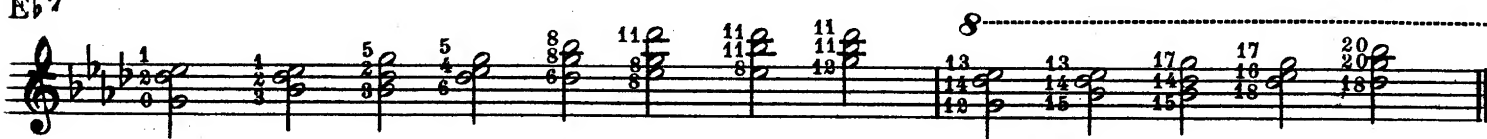
D⁷



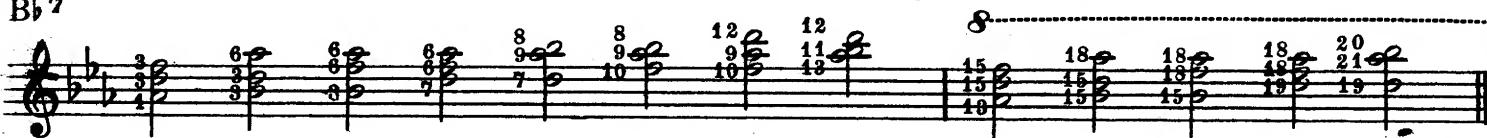
A⁷



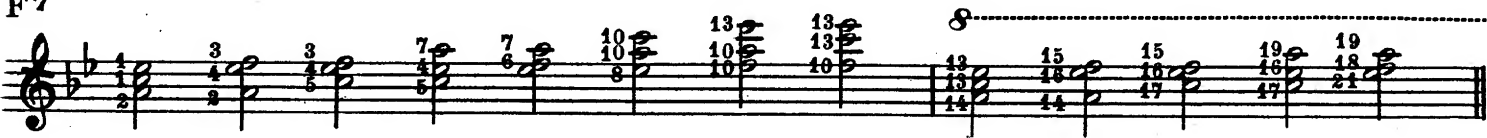
E^b7



B^b7



F⁷



C⁷

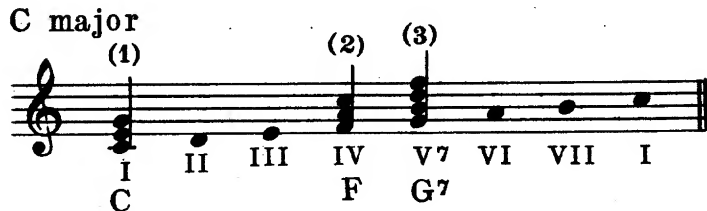


Have the student study above and *check chords* without root; also check those with the 3d omitted, and with the 5th omitted.

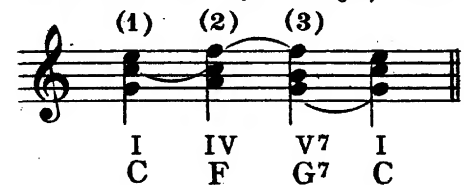
Primary Chords

The *TONIC* I, *SUBDOMINANT* IV and *DOMINANT* V of different keys.
(Major and Minor)

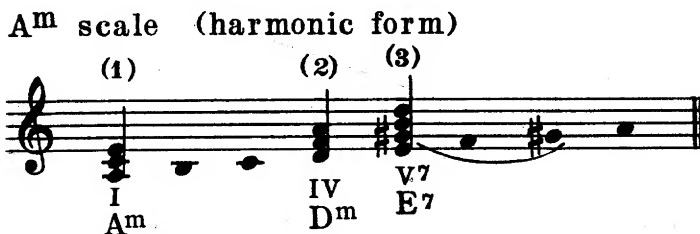
- (1) The *Tonic* chord is founded on the *1st* degree of the scale.
- (2) The *Subdominant* chord is founded on the *4th* degree.
- (3) The *Dominant* or (*dom. 7th*) chord is founded on the *5th* degree.



These chords, would be played however on the banjo, thus:

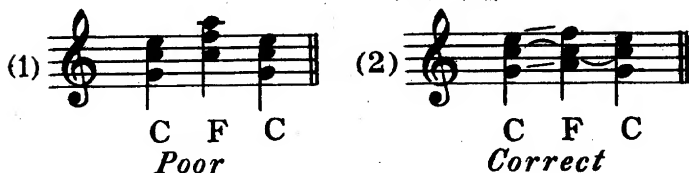


Forming the *Primary Chords* of the *relative minor*.



When *harmonizing chords* the *progression* from one chord to another must be done *smoothly*. This means that in general the nearest positioned chord in point of tonality must follow another chord. See examples (1) and (2).

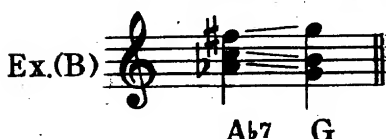
Ex. (A)



This smoothness of progression is obtained by the use (Ex. A) of connecting tones (common tones) in the *same voice* or Ex.(B) where there is no connecting tone by the use of *contrary motion*.

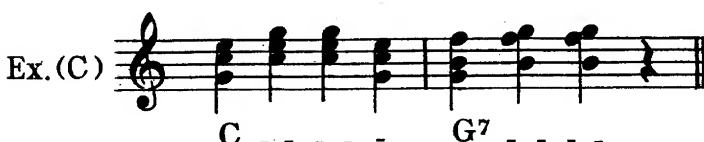
Thus in Ex. (2) above, C is a *common tone*, the other voices moving in parallel motion against it. *Contrary motion* is the progression of two or more voices in *opposite directions*.

Contrary motion.



The above rules cannot always be adhered to on a banjo but on general principles always take the *nearest positioned chord* when chording.

One chord harmony may be repeated in its different positions however Ex.(C) first or second measure



When playing melody and chords of course the chords must be arranged in playabe combination with melody.

Primary Chords (Inversions)

SERIES I

MAJOR

(RELATIVE KEYS)

MINOR

Key of C major

Key of A minor

Key of C major

Key of A minor

G major: I C, IV F, V7 G7, I C

D major: G, C, D7, G

A major: D, G, A7, D

E major: A, D, E7, A

B major: E, A, B7, E

D♭ major: B, E, F♯7, B

A♭ major: D♭, G♭, A♭7, D♭

E♭ major: A♭, D♭, E♭7, A♭

B♭ major: E♭, A♭, B♭7, E♭

F major: B♭, E♭, F7, B♭

F major: F, B♭, C7, F

E minor: I Am, IV Dm, V7 E7, I Am

B minor: Em, Am, B7, Em

F♯ minor: Bm, Em, F♯7, Bm

C♯ minor: F♯m, Bm, C♯7, F♯m

G♯ minor: C♯m, F♯m, G♯7, C♯m

B♭ minor: G♯m, C♯m, D♯7, G♯m

F minor: B♭m, E♭m, F7, B♭m

C minor: Fm, B♭m, C7, Fm

G minor: Cm, Fm, G7, Cm

D minor: Gm, Cm, D7, Gm

D minor: Dm, Gm, A7, Dm

(Lines signify connecting tones)

Primary Chords

SERIES II

(RELATIVE KEYS)

MAJOR

MINOR

Key of C major

Key of A minor

C (I) F (IV) G7 (V7) C (I) Am (I) Dm (IV) E7 (V) Am (I)

G major

E minor

G (I) C (IV) D7 (V7) G (I) Em (I) Am (IV) B7 (V) Em (I)

D major

B minor

D (I) G (IV) A7 (V7) D (I) Bm (I) Fm (IV) F#7 (V) Bm (I)

A major

F# minor

A (I) D (IV) E7 (V7) A (I) F#m (I) Bm (IV) C#7 (V) F#m (I)

E major

C# minor

E (I) A (IV) B7 (V7) E (I) C#m (I) F#m (IV) G#7 (V) C#m (I)

B major

G# minor

B (I) E (IV) F#7 (V7) B (I) G#m (I) C#m (IV) D#7 (V) G#m (I)

D# major

Bb minor

D# (I) G# (IV) A#7 (V7) D# (I) Bbm (I) Ebm (IV) F7 (V) Bbm (I)

Ab major

F minor

Ab (I) Db (IV) Eb7 (V7) Ab (I) Fm (I) Bbm (IV) C7 (V) Fm (I)

Eb major

C minor

Eb (I) Ab (IV) Bb7 (V7) Eb (I) Cm (I) Fm (IV) G7 (V) Cm (I)

Bb major

G minor

Bb (I) Eb (IV) F7 (V7) Bb (I) Gm (I) Cm (IV) D7 (V) Gm (I)

F major

D minor

F (I) Bb (IV) C7 (V7) F (I) Dm (I) Gm (IV) A7 (V) Dm (I)

(Lines signify connecting tones.)

Primary Chords

SERIES III

(RELATIVE KEYS)

MAJOR

MINOR

Key of C major

Key of A minor

The following table summarizes the chords and their relative functions shown in the image:

Major Key	Chord	Notes	Relative Function
C Major	I	C	I
C Major	IV	F	IV
C Major	V7	G7	V7
C Major	I	C	I
G Major	I	G	I
G Major	IV	C	IV
G Major	V7	D7	V7
G Major	I	G	I
D Major	I	D	I
D Major	IV	G	IV
D Major	V7	A7	V7
D Major	I	D	I
A Major	I	A	I
A Major	IV	D	IV
A Major	V7	E7	V7
A Major	I	A	I
E Major	I	E	I
E Major	IV	A	IV
E Major	V7	B7	V7
E Major	I	E	I
B Major	I	B	I
B Major	IV	E	IV
B Major	V7	F#7	V7
B Major	I	B	I
D♭ Major	I	D♭	I
D♭ Major	IV	G♭	IV
D♭ Major	V7	A♭7	V7
D♭ Major	I	D♭	I
A♭ Major	I	A♭	I
A♭ Major	IV	D♭	IV
A♭ Major	V7	E♭7	V7
A♭ Major	I	A♭	I
E♭ Major	I	E♭	I
E♭ Major	IV	A♭	IV
E♭ Major	V7	B♭7	V7
E♭ Major	I	E♭	I
B♭ Major	I	B♭	I
B♭ Major	IV	E♭	IV
B♭ Major	V7	F7	V7
B♭ Major	I	B♭	I
F Major	I	F	I
F Major	IV	B♭	IV
F Major	V7	C7	V7
F Major	I	F	I
A Minor	I	A	I
A Minor	IV	D	IV
A Minor	V7	E7	V7
A Minor	I	A	I
E Minor	I	E	I
E Minor	IV	A	IV
E Minor	V7	B7	V7
E Minor	I	E	I
B Minor	I	B	I
B Minor	IV	E	IV
B Minor	V7	F#7	V7
B Minor	I	B	I
F# Minor	I	F#	I
F# Minor	IV	B	IV
F# Minor	V7	C#7	V7
F# Minor	I	F#	I
C# Minor	I	C#	I
C# Minor	IV	F#	IV
C# Minor	V7	G#7	V7
C# Minor	I	C#	I
G# Minor	I	G#	I
G# Minor	IV	C#	IV
G# Minor	V7	D#7	V7
G# Minor	I	G#	I
B♭ Minor	I	B♭	I
B♭ Minor	IV	E♭	IV
B♭ Minor	V7	F7	V7
B♭ Minor	I	B♭	I
F Minor	I	F	I
F Minor	IV	B♭	IV
F Minor	V7	C7	V7
F Minor	I	F	I
C Minor	I	C	I
C Minor	IV	F	IV
C Minor	V7	G7	V7
C Minor	I	C	I
G Minor	I	G	I
G Minor	IV	C	IV
G Minor	V7	D7	V7
G Minor	I	G	I
D Minor	I	D	I
D Minor	IV	G	IV
D Minor	V7	A7	V7
D Minor	I	D	I

(Lines signify connecting tones.)

Chart showing primary chords of Relative major and minor keys

MAJOR KEY			RELATIVE MINOR KEY			MAJOR KEY			RELATIVE MINOR KEY		
Signature	C	F G ⁷	A ^m	D ^m	E ⁷	1 flat	F	B ^b C ⁷	D ^m	G ^m	A ⁷
1 sharp	G	C D ⁷	E ^m	A ^m	B ⁷	2 flats	B ^b	E ^b F ⁷	G ^m	C ^m	D ⁷
2 sharps	D	G A ⁷	B ^m	E ^m	F ⁷	3 "	E ^b	A ^b B ^b 7	C ^m	F ^m	G ⁷
3 "	A	D E ⁷	F ⁷ ^m	B ^m	C ⁷	4 "	A ^b	D ^b E ^b 7	F ^m	B ^b ^m	C ⁷
4 "	E	A B ⁷	C ⁷ ^m	F ⁷ ^m	G ⁷	5 "	D ^b	G ^b A ^b 7	B ^b ^m	E ^b ^m	F ⁷
5 "	B	E F ⁷	G ⁷ ^m	C ⁷ ^m	D ⁷	6 "	G ^b	C ^b D ^b 7	E ^b ^m	A ^b ^m	B ^b 7
6 "	F ⁷	B C ⁷	D ⁷ ^m	G ⁷ ^m	A ⁷	7 "	C ^b	F ^b G ^b 7	A ^b ^m	D ^b ^m	E ^b 7
7 "	C ⁷	F ⁷ G ⁷	A ⁷ ^m	D ⁷ ^m	E ⁷						

Common modulations using the dominant 7th chord, and inversions

(1) The modulation *tonic to dominant*. Transpose into all keys

(or)

(2) The modulation *tonic to subdominant*. Transpose

(3) The modulation *tonic to relative minor*. Transpose

(4) The modulation *major key to relative minor of its dominant*. Transpose

(5) The modulation *major key to relative minor of its subdominant*. Transpose

(6) The modulation *minor key to relative major key*. Transpose

(7) The modulation *minor key to dominant of its relative major*. Transpose

(or)

(8) The modulation *minor key to subdominant of its relative major*. Transpose

(or)

Dominant Ninth Chords

(Chords of the ninth)

A chord composed of five tones as follows:

Root - Major 3d - Perfect 5th - Minor 7th - Major 9th

Example



(On the banjo)



A dominant ninth chord being of *dominant* harmony generally resolves to its tonic. It often however resolves to a dom. 7th chord, that being resolved, see Ex. (B)

See examples of ninth chords as in Piano examples also.

Examples



Diminished Triads and Diminished Seventh Chords

A diminished triad or diminished seventh chord is a combination of two or three minor thirds respectively. (A minor third is an interval of three half-tones.)

A diminished seventh chord then is composed of

**Root - Minor 3d - Diminished 5th - Diminished 7th*

The sign of a diminished chord is the circle \circ thus:



A diminished seventh chord is a combination of minor thirds it divides the chromatic scale (12 semitones) into four equal minor thirds, therefore only three *different combinations* exist in reality, as each new inversion formed on one of the tones in the fundamental chord combination is equivalent to the original. It may be written *enharmonically* however. Enharmonic means the *different name* of a tone of the *same pitch*. Examples: Eb is the enharmonic of D# or G# is the enharmonic of Ab.

The most practical way of writing diminished chords is by the enharmonic notation. As noted in the example given (C⁰⁷) it contains too many accidentals to be easily readable. That same chord would more often be written enharmonically as a D^{#07} or F^{#07} chord, thus:



Futhermore as a diminished chord is a combination of minor thirds any note in the chord may be called the root or name of chord *as by its position*, thus:



These chords are all in reality the same chord written in different ways and positions. As each one of the *three* diminished 7th chords has four tones (therefore four roots, if so considered in their positions) the *three different* diminished 7th chords completely utilize the chromatic scale of 12 semitones. They may be divided then into three series, thus:

SERIES I:

C⁰
D^{#0} (or) enharmonically E^{b0}
F^{#0} (or) enharmonically G^{b0}
A⁰

SERIES II:

C[#] (or) D^{b0}
E⁰
G⁰
A^{#0} (or) B^{b0}

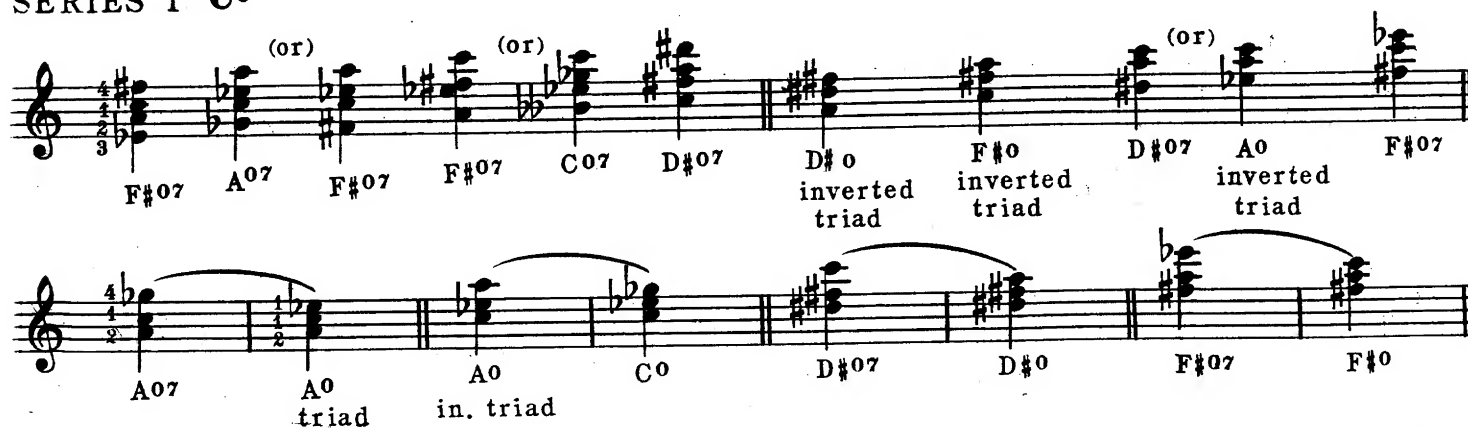
SERIES III:

D⁰
F⁰
G^{#0} (or) A^{b0}
B⁰

Diminished 7th chords

(Adapted to the banjo)

SERIES I C⁰



SERIES II C^{#0}

(or)

A^{#07} E⁰⁷ A^{#07} C^{#07} E⁰⁷ C^{#0} inv. triad E⁰ C^{#07} A^{#0} triad

A^{#07} A^{#0} A^{#0} C^{#0} C^{#0} E⁰ E⁰ G⁰

SERIES III D⁰

(or)

G^{#07} G^{#07} G^{#07} B⁰⁷ B⁰⁷ G^{#07} (or) D⁰ B⁰⁷ G^{#0} B⁰

G^{#07} G^{#0} G^{#0} B⁰ B⁰ D⁰ D⁰ F⁰ B⁰⁷

Note that the 3 string formations of the diminished triads and diminished sevenths have the same L. H. fingering positions as the *dominant* 7th chords without root. So the way to determine whether a chord having only the three tones is a diminished or a dominant chord is to determine the missing or fourth tone. The 4th tone will determine the harmony, thus:

(1) (2) (3)

G⁷ G^{#07}

Chord (1) might be taken for either a diminished or dominant chord but when the 4th tone is determined it gives the harmony which if it were G makes it a dominant 7th (G⁷) if G[#] it makes it a diminished 7th chord. (G^{#07}).

On account of the diminished 7th chord's peculiar formation there are in reality also only three different practical L. H. fingering formations on the banjo, as noted above. Therefore as any *tone* in a diminished chord can be considered the *root*, when you place any one of the above three formations on the desired tone (or name of chord) you have the diminished chord by that name. To help in the proper use of the diminished 7th chords, all the common modulations are hereby given (for banjo chords) using inversions. Note the close tonal positions and contrary motion as they progress to the next chord wanted.

Common modulations using the Diminished 7th chord, and inversions

The modulation *tonic to dominant*.

(1) Transpose into all keys

C F#07 A⁰ G C F#07 G C F#07 G

* A⁰ triad used in substitution for F#07 which should be used but is impossible in a practical manner on banjo, that Pos.

The modulation from *tonic to subdominant*.

(2) Transpose

C E07 F C E07 F C E07 F C E07 F

The modulation from *tonic to relative minor*.

(3) Transpose

C G#07 Am C G#07 Am C G#07 Am C G#07 Am

The modulation from *major key to relative minor of its dominant*.

(4) Transpose

C D#07 Em C D#07 Em C D#07 Em

The modulation from *major key to relative minor of its subdominant*.

(5) Transpose

C C#07 Dm C C#07 Dm C C#07 Dm

The modulation from *minor key to relative major*.

(6) Transpose

Am B07 C Am B07 C Am B07 C

The modulation from *minor key to dominant of its relative major*.

(7) Transpose

Am F#07 G Am F#07 G Am F#07 G

The modulation from *minor key to subdominant of its relative major*.

(8) Transpose

Am E07 F Am E07 F Am E07 F

Note that in above modulations the dim. 7th chord is founded on the leading tone to whatever chord follows.

Augmented Triads

An augmented triad is a major triad with an augmented fifth. (Fifth raised a semitone)
The cross (+) is used to signify an augmented chord.



An augmented chord is then composed of

Root - Major 3d - Augmented 5th

It is a combination of major thirds and so divides the chromatic scale into major thirds of four semitones each, therefore it can be formed on the fingerboard in only one formation, and in reality only four *different* augmented triads exist.

As an augmented chord is a combination of major 3ds the four different triads completely harmonizing the chromatic scale, any note in the chord may be called the root or name of chord. They may be divided into four series as follows:

SERIES I:	SERIES II:	SERIES III:	SERIES IV:
C+	C#+ (or) D♭+	D+	D#+ (or) E♭+
E+	F+	F#+ (or) G♭+	G+
G#+ (or) A♭+	A+	A#+ (or) B♭+	B+

Augmented Triads

(Adapted to the banjo)

SERIES I



SERIES II



SERIES III



SERIES IV



* (Enharmonically A# +)

As before stated an augmented chord has only one fingering and is therefore easy to play. The examples show this to be true. All inversions have the same fingering and it is best used on the banjo as a 3 string chord.

The most common resolutions of the augmented chord is to its subdominant and to its relative minor, as follows :

Examples

(To subdominant)

C+ to F C+ to F C+ to F

(To relative minor)

C+ to Am C+ to Am C+ to Am

Other Seventh Chords

As well as the dominant and diminished seventh chords in common use we also have the following sevenths which are used somewhat.

No. I. The MAJOR SEVENTH CHORD, containing

Root - Major 3d - Perfect 5th - Major 7th

Used very often with the seventh as a melody or passing tone, *Example:*

(Piano)

C C^x Am C
maj.7

(Banjo)

C C^x Am C
maj.7

No. II. The MINOR SEVENTH CHORD, containing

Root - Minor 3d - Perfect 5th - Minor 7th

In other words a minor triad with a minor 7th added. *Example:*

Gm7 Dm7

The seventh is often a melody or passing tone also. *See example (B)*

(B)

(Banjo)

Dm7 G^x7 Dm

No. III. The DOMINANT SEVENTH CHORD with AUGMENTED FIFTH,

Root - Major 3d - Augmented 5th - Minor 7th

An augmented triad with a minor 7th added. Used practically, and effective only, with the augmented fifth in the high voice. *Example:*



Its regular resolution is to its tonic.
See example (B).

**Chart showing the construction of different chords**

	THIRD	FIFTH	SEVENTH	NINTH
<i>Major triad</i>	major	perfect	—	—
<i>Minor triad</i>	minor	perfect	—	—
<i>Diminished triad</i>	minor	diminished	—	—
<i>Augmented triad</i>	major	augmented	—	—
<i>Dominant Seventh</i>	major	perfect	minor	—
<i>Chord of the Ninth</i>	major	perfect	minor	major
<i>Diminished Seventh</i>	minor	diminished	diminished	—
<i>Major Seventh</i>	major	perfect	major	—
<i>Minor Seventh</i>	minor	perfect	minor	—
<i>Dominant Seventh with Augmented Fifth</i>	major	augmented	minor	—

Most Common Resolutions of the Dominant 7th

C⁷ resolves to F or F^m or F⁷
 C^{#7} " " F[#] F^{#m} F^{#7}
 or
 D^{b7} " " G^b G^b^m G^{b7}
 D⁷ " " G G^m G⁷
 E^{b7} " " A^b A^b^m A^{b7}
 E⁷ " " A A^m A⁷
 F⁷ " " B^b B^b^m B^{b7}
 F^{#7} " " B B^m B⁷

G⁷ resolves to C or C^m or C⁷
 G^{#7} " " C[#] C^{#m} C^{#7}
 or
 A^{b7} " " D^b D^b^m D^{b7}
 A⁷ " " D D^m D⁷
 B^{b7} " " E^b E^b^m E^{b7}
 B⁷ " " E E^m E⁷

Write out chords of the above resolutions for practice.

Progressions of dominant seventh chords

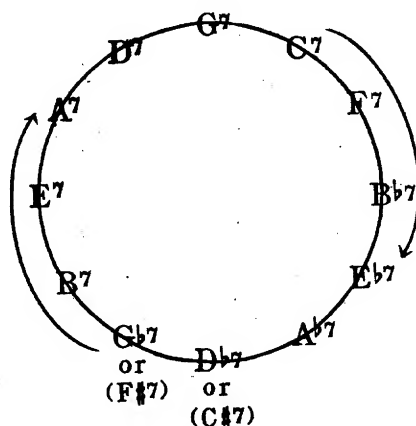
The dominant seventh chords, in popular music especially, often follow one another in progressions of sevenths in a cycle of fifths, that is dominant to tonic, etc. *Example:* - G⁷ to C⁷ to F⁷. To help the student understand these progressions the following diagrams will be of use. Note that the progression of dominant 7ths is by the relative keys, relative keys in this instance meaning those whose signatures differ by not more than one accidental.



B major is dominant key to E major and likewise E is dominant to A major. In like manner dominant 7th chords progress in a cycle of fifths.

B ⁷ to E ⁷	G ⁷ to C ⁷	E ^{b7} to A ^{b7}
E ⁷ to A ⁷	C ⁷ to F ⁷	A ^{b7} to D ^{b7}
A ⁷ to D ⁷	F ⁷ to B ^{b7}	D ^{b7} to G ^{b7} (or F ^{#7})
D ⁷ to G ⁷	B ^{b7} to E ^{b7}	F ^{#7} to *B ⁷

It is also illustrated by a clock diagram, known as "around the clock"



Examples written for the banjo

(Four String)



(Three String)



No.(5) better as four string chords. See (1) (B).

Harmonizing the Major Scales

Ascending

C major

F major

Descending

Descending (Using the 9th Chord)

Ascending and Descending Minor Scales (Harmonic Form)

Harmonizing the Chromatic Scale

"Tagging" the Chords"

Chart to help find the Root of a Chord

ROOT	THIRD	FIFTH	SEVENTH
C	E	G	B \flat
F	A	C	E \flat
B \flat	D	F	A \flat
E \flat	G	B \flat	D \flat
A \flat	C	E \flat	G \flat
D \flat	F	A \flat	C \flat
G \flat	B \flat	D \flat	F \flat
F \sharp	A \sharp	C \sharp	E

ROOT	THIRD	FIFTH	SEVENTH
B	D \sharp	F \sharp	A
E	G \sharp	B	D
A	C \sharp	E	G
D	F \sharp	A	C
G	B	D	F

The above chart shows major triads and dominant 7th chords, the letters may be used to find root of any chord however.

Analysis of Chords from Piano Parts

(Defining the chords)

The system of "*tagging the chords*" from a piano score is simply the taking of the notes in the piano part and getting their proper formation so as to *determine* the *root* and *name* of chord. After the pupil can select the chords then the task is to make them progress well one to another, as before stated.

The student must read the bass clef as well as the treble clef, as when grouping the notes from a piano part to form and name chord one should begin with the bass and pass up through the treble.

Also the harmony is often distributed, a chord called an "after beat chord" following a bass tone, thus:



The following scale is given showing the notes in the *bass clef*.



So if a chord isn't complete in one beat look for such a distribution of harmony. The same harmony is often repeated a number of measures. Also a *long note* may be used as a *connecting tone* for *different* chords.

It is often not feasible to play chords on every beat, sometimes impossible, and when such occurs, either rest or play single melody notes.

Play three note chords where it is better or more feasible in order to get better connecting tones, also when on account of a fast change it would simplify and make more practical the playing of same.

Remember the chords are already there for you in the piano part, your task is to put them into formation so as to determine root and type of chord.

Nonchordal tones, those tones which are melodic or passing tones only, must be eliminated. Do not use a melody note unless it is needed to form the harmony.

Example (1).

(1)

PIANO

The tones marked with x are passing tones and not used to form the chord *D7*.

The bass note is often the root of chord, but not always so, as any note of the chordal harmony may be in the bass, as by inversions. *Examples*

PIANO

← Fifth in bass

Accidentals often help to "Tag the chords"

(1.) Two accidentals in the *basic* harmony (not in passing or melody tones) are a "lead" for a diminished seventh chord generally. *Example (a)*

(a)

PIANO

(Note accidentals G# and Bb)

(2.) When a chord harmony contains a major second, thus:

(or)

G7 D7

it is a "lead" for a dominant seventh chord. The higher tone of the major second interval naming the chord.

(3.) One accidental in general is a "lead" to a dominant seventh, a minor or augmented chord.

Find the root of chord in following simple examples

(Carefully note signatures)



Last example
a chromatic
progression.
Treat as dom.
sevenths.

The cross (x) denotes passing tones in above. It's a good policy to mark those tones when marking off music. Also note the major seconds.

Take popular song sheets and piano orchestrations and analysis likewise. It's the *practice* that helps, but after all the *real secret* lies in knowing the *readings* of all the *different* chords. The "cues" and short cuts help but the "*knowing of the chords*" is the *sure road to success*.

Relative Keys and Chords

When marking off a piece have in mind the relative major and minor chords of the key you are working in. Refer to chart of same Page 71. This helps as of course the chords of the relative major and minor key (the piece is written in) will be in the majority; and modulations will be generally to those keys in close relationship to these chords.

Sometimes a piano harmony contains a chord without root. In that case the remaining tones will be your guide. Relationship of the preceding and following chords will help as well. See lesson for banjo—"Dom. 7th chords without root."

Examples showing banjo chord arrangements of piano parts.

PIANO

On
BANJO
(Chords)

G G7 A0# A0 G

* Note retaining of G the melody note to give a smoother rendition.

D# Cue for + chord.

G G+ C

* In the G7 chord note its change to G triad the better to approach the G+ chord.

BANJO

A7 A9

Fm C7 Fm C7

Example showing how the relationship of chords help determine them. Fm and C7 being the related chords. (C7 is dom. 7th to Fm.)

Ab7 Db

PIANO

F+ G+ F+ G+

BANJO

* Note enharmonic notation + chords; Written actual not. in banjo part.

PIANO

D7 D9 D7

BANJO

Example showing the banjo silent on a melody run; D9 chord included the melody.

D7

Note the single melody notes so played.

BANJO

Note the melodic tone C being brought into harmony.

BANJO

Melody and chords in banjo part. Otherwise chords in 1st pos. (D7 and G) would be well.

In second measure note the two accidentals— cue for a dim.7th chord.

Crosses (x) above denote melody tones which were included in banjo chords, to advantage in that position, being close position.

PIANO

BANJO Chords

Running arpeggio bass part in piano:
* Note playing of chords in last measure same as piano. Better adapted as such to varify banjo part.

The first chord shows that when in close position a melody note can be included to advantage and sound better. (Avoids a "clash".)

Note single melody notes so played.

BANJO

Diagram showing a Banjo part with two measures. The first measure contains a G⁹ chord, and the second measure contains a C⁷ chord. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The chords are represented by block chords in the treble clef.

Diagram showing a Banjo part with two measures. The first measure contains a C^m chord, and the second measure contains a B^b and F⁷ chord. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The chords are represented by block chords in the treble clef.

Diagram showing a Banjo part with two measures. The first measure contains a C⁹ and C⁷ chord, and the second measure contains an F⁷ chord. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The chords are represented by block chords in the treble clef.

This example shows a dom. 7th chord being used for a 9th chord to simplify it. Just so used in certain positions on the banjo, where the ninth cannot be taken as the higher note, or melodytone if such.

Practice inverting the chord acc. in above examples of the banjo parts, playing the chords in different positions.

Playing from Tenor-banjo parts

The playing from tenor-banjo scores can be accomplished in a like manner. Adapting the chords from the tenor-banjo part to the banjo is in reality though much less complicated than from the piano score. As tenor-banjo music is written in dispersed harmony, while banjo music is written in close harmony it *many times* simply means the (1) *lowering* of the *higher* note in the tenor-banjo chord an *octave*, or the (2) *raising* of the *lower* note an *octave*, to have the chord as played on the banjo.

Examples

Tenor-banjo

Diagram showing a Tenor-banjo part with two measures. The first measure contains F, B^b, F, C⁷, F chords, and the second measure contains B^b, G^m, B^b, C⁷, G^m, C⁷, F chords. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The chords are represented by block chords in the treble clef.

Banjo (lowering the higher note an octave)

(1)

Diagram showing a Banjo part (lowering the higher note an octave) with two measures. The first measure contains F, B^b, F, C⁷, F chords, and the second measure contains B^b, G, B^b, C⁷, G^m, C⁷, F chords. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The chords are represented by block chords in the treble clef.

(or) by raising the lower note

(2)

Diagram showing a Banjo part (raising the lower note) with two measures. The first measure contains F, B^b, F, C⁷, F chords, and the second measure contains B^b, G, B^b, C⁷, G^m, C⁷, F chords. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The chords are represented by block chords in the treble clef.

SELECT CONCERT SOLOS

BANJO SOLO

Banjo Crooning Song

Finger tremolo

Dedicated to W. Leroy Ulrich, Hartford, Conn.

FRANK C. BRADBURY.

Andante cantabile

Andante cantabile

mp

mf

pp subsido

pp a tempo

p a tempo

pp rall.

This strain may be omitted if desired, taking Coda here

12 Har.

mp a tempo

mf piu rall.

a tempo

mf

pp subido

CODA Pick slowly. 12H. 5H. 12H. 5H. 12H. 17H. 12H. 12H.

ppp ④ ④ ④ ④ ① ⑤ *rall* ③ ④

Tremolo notes with stems turned up, pick notes with stems turned down.

Ballet and Finale from "La Gioconda"

BANJO SOLO
PIANO ACC.

Dance of the Hours

PONCHIELLI
Adapted by
Frank C Bradbury*Moderato*

12 B.

BANJO

PIANO

*Moderato**ff**dim.**dim.*

4 B.

3 B.

trem.

16 P. 3 4

*rall.**pp**allegro**rall.**pp**rall.**Grazioso**mp**Grazioso*

4 Bar

accel.

7 P. 5 P.

piu accel.

rall. *a tempo*

rall. *a tempo p*

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, featuring a melody with various note values and rests, and a bass line with a single note. The second system consists of two staves, both with treble clefs, featuring a melody and a bass line. The third system consists of two staves, both with treble clefs, featuring a melody and a bass line. The score includes various musical notations such as notes, rests, and bar lines.

Fine Stacc.

piu accel.

a tempo

mp

Stacc. p

Fine

7 P.

cresc.

p

mp *p*

p

D.S. al Fine *Expressivo*

piu rall *pp* *a tempo* *p*

D.S. al Fine

p dolce *dolce*

First system of musical notation. The top staff is for Banjo (treble clef) and the bottom staff is for Piano (grand staff). The Banjo part features a melody with various fret numbers (0, 4, 3, 1, 6) and fingerings (x, 3, 1, 3, 4). Dynamics include *mf* and *p*. The Piano part provides harmonic support with chords and single notes.

Second system of musical notation. The Banjo part continues with a more complex melody, including a section marked "1B." and "animato". Dynamics include *p*, *cresc.*, *piu accel.*, and *animato*. The Piano part follows with corresponding harmonic accompaniment.

Third system of musical notation. The Banjo part features a series of chords and single notes, with a section marked "2 1 2". The Piano part continues with harmonic accompaniment.

Fourth system of musical notation. The Banjo part features a fast, rhythmic section marked "allegro vivace" and "dim.". Dynamics include *fz*, *cresc.*, *dim.*, and *p*. The Piano part follows with corresponding harmonic accompaniment.

The musical score is divided into five systems, each consisting of a Banjo staff (top) and a Piano staff (bottom). The Banjo staff includes various musical notations such as fingerings (e.g., 1, 2, 3, 4, 0), dynamics (e.g., *fz*, *p*, *pp*, *ff*, *cresc.*, *molto cresc.*), and articulations (e.g., accents, slurs). The Piano staff provides harmonic accompaniment with chords and single notes. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The first system is marked with a '5B.' and a 'p' dynamic. The second system includes a first and second ending bracket. The third system features a 'cresc.' and 'ff' dynamic. The fourth system includes a 'molto cresc.' and 'ff' dynamic. The fifth system includes a 'molto cresc.' and 'ff' dynamic, followed by a 'pp' and 'mf' dynamic.

* Take top notes (chords) if playing unaccompanied.

13B. 12B.

(or)

8P. ---

4P. ---

5B.

(Drum slide or Trem. ad lib.)

Quartet from "Rigoletto"

BANJO SOLO

G. VERDI

Arr. F. C. Bradbury

Andante

4B. 12B. 8B. 17B. 2 Bar 9B. 7P. 5B. 5B. 8B. 3B.

f *pp* *p* *pp* *pp* *dolce* *dolce* *fz* *pp* *fz* *p* *fz* *p* *fz* *pp*

② ② ③ ③ ③ ③ ③ ③ ③ ③

... ..

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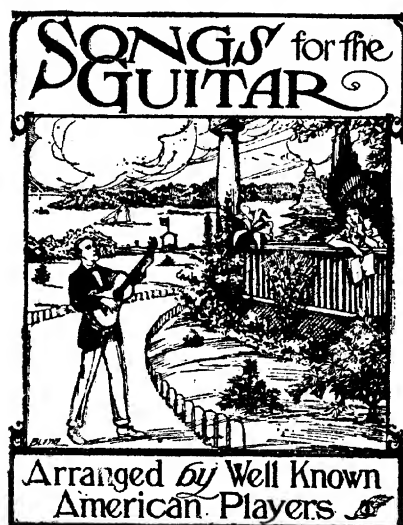
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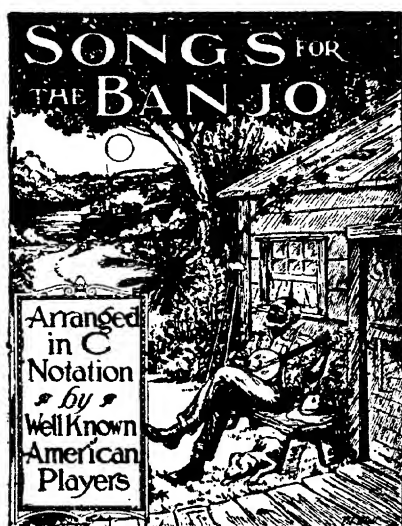
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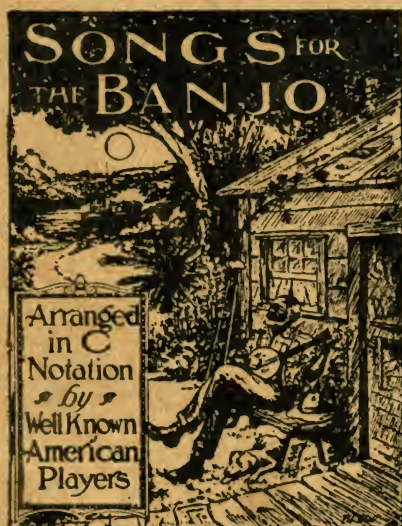
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